

# *The* ART DIGEST

*Combined with THE ARGUS of San Francisco*

THE NEWS-MAGAZINE OF ART

*A Compendium  
of the Art News  
and Opinion of  
the World*



"THE KNITTING LESSON" (1869).

*By Jean Francois Millet (1814-1875).*

Loaned by the John Levy Galleries to the Texas State Fair, Dallas.

See Article on Page 7.

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1st OCTOBER 1934

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# SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

## The Ninth Volume

With this number, The Art Digest begins its ninth volume. It has lived since 1926—through hate, love and calamity.

Many things have happened since the first number of the magazine appeared. Many tendencies have developed,—such as "the American wave," the founding of the American Artists Professional League, the fight against the invasion of fourth rate European portraitists, the opposition to the School of Paris, the movement toward putting worth while art into machine age craft, the effort of museums to lead whole communities into art appreciation. The Art Digest did not start these things, but it gave expression to the thoughts behind them—without bias and without prejudice—and enabled them to develop. It bound the whole nation together, and made possible a universality and cohesion of the thoughts and ideals that normally were America's.

The Art Digest will continue to play its historic role. No artist, no art dealer, will ever be able to "buy" a reproduction, or any "publicity" whatsoever in it.

And the editor is not going to be disturbed because of the fact that the conservatives consider him a radical and the radicals consider him a conservative. He accepts the compliment. His personal likes and dislikes? What does it matter? Only the job counts.

## Death Will Reveal

The Art Digest prints no details of the wonderful purchases of old masters supposedly made by Andrew W. Mellon from the Hermitage Museum, in Soviet Russia. Stung once is stung enough. Invariably when the newspapers report that Mr. Mellon has spent two or three millions on art, Mr. Mellon (or his secretary) denies it.

Some day, when Mr. Mellon has passed on, we shall know.

## Mural Painting

If an artist wants publicity these days, one sure way of getting it is to indulge in political propaganda. "Jere Miah II" got columns and columns of it when he sprung his "Nightmare of 1934," lampooning the Roosevelt family, which was destroyed by the Latvian, John Sniukese, who was sent to prison for six months because of his over-active New Deal patriotism. The painter of this picture expected to make known his real name, but the incident created such a bad taste in the mouth of the public that he decided to preserve his anonymity. The nation acknowledges the sincerity of Franklin D. Roosevelt; and since the founding of the Republic, its citizens have accorded the Chief Executive a respect even more

precious than the dignity that "surrounds a king."

As an aftermath, the muralist, Maxwell B. Starr, reaped the harvest which his mysterious colleague fell short of. He painted "The New Deal," extolling Mr. Roosevelt and his ideals. He intended that it should hang in a federal courtroom, but judicial circles decided it was too political. Whereupon came Thomas M. Lynch, Appraiser of the Port of New York, who took it for his office in the Custom House.

With the "Nightmare of 1934" fresh in mind, the New York newspapers went to "The New Deal" with a vengeance. They reproduced it and printed long articles. The *Herald Tribune* interviewed Mr. Starr and gave him exactly one column. This much space in the *Herald Tribune's* news columns is worth at least a whole page advertisement, and if you are curious to know what that is worth, ask the advertising manager of the *Herald Tribune*.

Mr. Starr, whom the reporter described (with all the art of a publicity writer) as "a small, dark artist, whose ample black moustache is always carefully pointed," said: "The artist . . . must sense the pulse of the nation and express it emotionally and aesthetically. It is easy to criticize, to caricature and satirize, but when it comes to constructive painting, that is a different matter."

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figure a full-length portrait of Mr. Roosevelt in a dramatic attitude. The cabinet is there, the eyes of each member, according to the *Herald Tribune*, "concentrated on the president." The "brain trust" members are in the picture. The "forgotten man," his wife and baby "stare adoringly at the President from the foreground and before them has been placed a table, cluttered with food. A bottle of beer stands in a conspicuous place, and Mr. Starr, as he told the reporter, "put a turkey on the table because it was President Hoover that promised a chicken for every pan, or pot, or something, and I thought Roosevelt did better."

In another spot is a group of cringing desperadoes and "their female allies." Then there is a lynching, "but the lynching has been stopped." In the background are "smoking factories, indicating good business," and a little white house, which is "the home saved from foreclosure." And over all is a "shadowy hand," which is the "hand of Divine Providence."

The presentation of political briefs and political lampoons belongs to the realm of graphic art. When muralists concoct them for permanency on walls, they are simply acting childishly.

Art should reflect its age—yes. Mural painters can do that with dignity, with inspiration, and with art. They need not descend to puerility, or the presentation of contemporary tracts.

There is supposedly a big revival of mural painting in America today. Perhaps. But nine tenths of what is being painted on walls is of such a sort as will be laughed at by future generations.

Mural painting has a great chance in America. But no chance at all if mural painters are going to display intellects inferior to those of children.

A mural should present a theme. It should be cohesive, inspirational. The citizen who steps in front of it should absorb its meaning in an instant, and he should be thrilled in an instant—or not at all.

The artist who produces on walls puzzle-compositions misses his opportunity. When, for instance, in depicting "Agriculture," he cuts up his composition, shows a tractor in one corner, a barn somewhere or other, a corn-field somewhere or other, then a threshing machine somewhere or other, and this and that somewhere or other, he is doing exactly what any child could do. The child-like Egyptian muralist did it—but with better art. And nearly all American mural painting of the present day is utterly childish, and has only a modicum of "art."

What is the message, what the inspiration in these infantile "rebus" pictures? Everybody knows that a coal miner uses a drill, that a coal mine has a donkey car, that there are "breakers" at coal mines, that men at coal mines have grimy

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Volume IX

New York, N. Y., 1st October, 1934

No. 1

## Paintings of Nelson Augustus Moore, "Forgotten Artist," Shown



*"The Robbins Parsonage, Kensington," by Nelson Augustus Moore.*

The Macbeth Galleries, New York, have opened the new season with an exhibition of paintings by Nelson Augustus Moore, an artist of the Hudson River School, whose fame, once considerable, has been dimmed by the years. Moore's work, now brought to light again by his son, should prove a treat to the art world in view of the radical changes in art fashions that have taken place since the day when paintings such as these were hung above the haircloth-covered furniture of the eighties and nineties. About twenty landscapes belonging to the Moore family constitute the Macbeth exhibition.

Born in Kensington, Conn., in 1824, Moore studied portrait painting under Thomas Cummings and Daniel Huntington, but soon turned his attention to landscape, which he followed with unremitting zeal for more than fifty years. Following the Hudson River School tradition of painting nature on the spot, he worked almost entirely out-of-doors in all seasons and weather. This trait, however, is almost the only one which gives evidence of the Hudson River School, for his style may be termed distinctly individual.

While Moore believed, to quote his writings, "that works which have stood the test of time are those which have been painted and finished with great care," he also felt that "a painting should be freely handled." Most of the paintings in this exhibition were done near the artist's home in Connecticut and depict the simple and lovely landscape of that locale.

Samuel Isham, in his volume on "American

Painting," pointed out that the saving merit of the Hudson River or White Mountain School was its "native flavor of the soil." Mr. Isham also noted that all these artists "worked much out of doors and had a great faith in nature literally and minutely copied. They had a great personal delight also in the American country. Apart from their work it was a joy to them to walk in the woods, climb the mountains, and breathe the clear, dry air.



*Nelson Augustus Moore.*

They gloried in the boundless views of the Hudson Valley seen from the Catskills. They accompanied the first explorers into the wilds of the Rockies and the Yellowstone. They thought that the size of the great lakes, the mighty rivers, and the boundless prairies must reflect itself in the greatness of the national art. They were patriotic, boasted themselves to be the first really native school (which was true) and spared an incredulous Europe not one jot of the blazing vermillion of the autumn foliage."

Mr. Isham concludes his chapter on the school with this estimation: "All of the men cited and many more . . . did at their best good work—work which would show without discredit beside that of their European contemporaries, but to have its full effect it must be seen sympathetically, from their own point of view, and with allowance made for their limitations. Their worst luck, which is far commoner than their best, no sympathy can save: Thin, dry, crude without being bright, niggling in execution and peurile in composition, they hung on the white walls of the houses in lower Fifth Avenue above the haircloth-covered furniture."

Art fashions, like the pendulum, inevitably swing from the right to the left and back again. In the light of the increasing stress being laid on the nation's earlier painters—George Caleb Bingham (1811-1879), known as "The Missouri Painter," is being given a one-man show at the Museum of Modern Art this winter—it may be that these men are due for a rebirth of popularity.

## Mr. Watts' Attack on Orozco's Murals Stirs a Hornet's Nest

[The attack made by Harvey M. Watts in the last number of THE ART DIGEST on Orozco's murals at Dartmouth College (in which the Mexican presents "The Epic of American Civilization") stirred up a hornet's nest. The first stinger applied to Mr. Watts is by E. M. Benson, a critic who never minces words. His reply, written for THE ART DIGEST, is entitled characteristically, "What Is Watts?—In Defense of Orozco." Mr. Benson already has contributed articles on Orozco to "The American Magazine of Art," "The Nation" and to the magazine section of "The Brooklyn Eagle." THE ART DIGEST takes great pleasure in presenting Mr. Benson's article.]

By E. M. BENSON

In the September number of THE ART DIGEST, a certain Harvey M. Watts by name, under the pretext of reviewing a recently published booklet illustrating Orozco's Dartmouth frescoes, levelled a blunderbuss of frenzied abuse against the Mexican painter. Having cause to believe that Mr. Watts' opinions are rancorously unjustifiable, I should like to take issue with them. Not, may I hastily add, because I have any wish to convert Mr. Watts to what I think is the real value of Orozco's work at Dartmouth, but rather to protect any gullible soul against reading sense into Mr. Watts' nonsense.

There is no reason under the sun why Orozco, because he happens to be a great mural painter, should be quarantined against the searing tongues of critical dissension. If Orozco has fallen down on the job, and a person who is qualified to judge his efforts and has made an honest attempt to understand them, decides to take Orozco to task for his shortcomings,—that is perfectly legitimate, and I, for one, should welcome the added light which a controversy of this kind might throw on the subject.

It is apparent that Mr. Watts had no such virginal intentions. His sole wish, judging by his published invective, was to make cannibal pie of Orozco and by doing this sow the mandrake seeds of fascist rebellion against all modern art that is not strictly the work of one-hundred-percent U. S. Americans. This is done with such caterwauling ineptitude that the ridicule with which Mr. Watts hoped to dismember his victim became a noose about his own neck.

Let us briefly summarize the substance of his complaint against Orozco, described as "the mildest mannered man who ever cut the throat of American art." Referring to the intaglio process illustrations in the booklet, Mr. Watts remarks: "They have a certain ghastly aspect due to the subject matter, which deals with the hideous divinities of Mexico before the conquest." Had Mr. Watts carefully consulted the illustrations he would have discovered that less than one half of the entire mural project is devoted to the contribution of the pre-conquest, Central-American red man to American civilization, and the remaining panels to the white man's contribution to the New World from conquistadorian times to the present.

Nor is there any sense to Mr. Watts' claim that the pre-conquest divinities represented in the first half of the mural are "hideous," unless he means they are not beautiful according to magazine-cover or National Academy standards. Quetzalcoatl, culture-hero and mythical Moses of the Toltecs, who appears in two

of the fresco panels, is a very patriarchal-looking gentleman, and much more Western-European in conception than Mexican. Huitzilopochtli, Aztec God of War, looks just about as bloodthirsty as a war god should look. And his "hideousness" is part of his tribal stock-in-trade. But this does not lessen his effectiveness as a symbol. (I resisted the temptation to hitch the word "plastic" to effectiveness, lest Mr. Watts should accuse me, as he did Orozco, of resorting to the critical patter of the modernist.)

Mr. Watts continues his incoherent diatribe by attacking a portion of a statement made by Orozco concerning his work at Dartmouth, namely, that "In every painting, as in any other work of art, there is always an IDEA never a STORY." "This dictum," contends Mr. Watts, "is falsified not only by the great art of painting in all times and in all countries but by all the other arts including sculpture, and particularly the epic, from Homer to Dante, and the drama from Aeschylus to Shakespeare." Unwittingly, Mr. Watts has stuck his head into the lion's mouth only to have it snapped off. If Mr. Watts had looked more deeply into the works of those very masters whom he lists so glibly, he would have found that what endures in their art is not the story, but the way that story is told, the structural ideas, either compositional or human, which synthesize all the elements into creative cohesion.

We don't have to look far for illustrations. I hope Mr. Watts will concede that Giotto and Piero Della Francesca were fairly competent artists, and that their works have survival value. If there is any truth to Mr. Watts' argument that the story, or pictorial themes about which they embroidered their pictures are of paramount importance, then why is it that their paintings can still be enjoyed by persons who have little knowledge of biblical iconography? Why is that people who know very little about ancient civilizations can enjoy the art of archaic Greece, Assyria, Egypt, India, etc.? Because, and this is the only conclusion which can be reached, they have a survival value apart from their story; they have what Orozco calls IDEAS. The story may be, and generally is, a component of a work of art, but if it is a great work, it will be dissolved in an idea, an idea which, whether it be purely structural or human, must be sufficiently universal in its appeal, so that age will not decay it.

This is equally true, though perhaps to a lesser degree, of the verbal or imagistic arts. Hamlet was an old story when Shakespeare dusted it off. And the story of Hamlet would still be an unknown quantity if the bard of Avon hadn't shorn away the historical Hamlet and given us the man, a symbol of a universal conflict, in short, an IDEA. I could, by running the risk of boring you with repetition, cite endless examples from Homer and Dante to clinch my point more firmly.

Mr. Watts' accusations, apparently, are boomerangs and only reveal him as a garbled rhetorician. Let us go on to the last phase of his indignation. "Through these murals a New England institution has allowed a Mexican painter to satirize English-speaking traditions (my italics), spiritual and educational and academic while forcing on the college the extremely tiresome traditions of an absent and somewhat abhorred civilization of the Toltec-Aztec cults." And referring specifically to the panel called "Gods of the Modern World,"—in which six cap-and-gowned professorial skele-

tons are attending the delivery of a still-born skeleton from a corpse lying on a bed of books,—Mr. Watts describes this as "a crude pictorial misrepresentation of academic education in America" and he cannot see "why a Mexican should be allowed to make this indictment."

I must admit that I relish the sweet irony of events which made it possible for a college, originally founded for the purpose of converting the heathen Indian, to be converted, in turn, by one! But this, I think, is a healthy state of affairs and the students of Dartmouth College are the lucky beneficiaries. Satire, if it is constructive, may act as a social purgative and prophylactic and have lasting salutary effects. It is of no consequence whether the satirist is Orozco, a Mexican, or John Smith, an American, so long as the artist has the requisite ability and social idealism necessary for the job. So far as the panel, "Gods of the Modern World," is concerned, I know of no more justifiable and forcefully stated indictment of the cloistered, abortive fruits of academic education. If Mr. Watts is not prepared to admit this, he is simply permitting his patriotism to throw a black veil over his intelligence.

Since Orozco painted his mural for Dartmouth College and not for Mr. Watts, the final court of appeal is the student body; and that has loudly and firmly applauded Orozco's work. I have spoken to many students myself and I know that they feel that the frescoes have crystallized for them a sound materialistic critique of civilization. For a nationalist hot-head to come along and act as if Orozco's mural were a loathsome disease which has forced itself on an unwilling community, has no basis in fact and must be completely discredited. In his unreflective zeal to destroy Orozco, Mr. Watts, I fear, has destroyed himself.

• • •

[Another attack, from a somewhat different angle, comes from Frederic S. Hynd, director of the Hartford Art School. The writer mingles indignation with philosophy.]

By FREDERIC S. HYND

The article in your 1st September issue on the Orozco murals, by Harvey M. Watts, while most interesting, should surprise no one. I offer the following in the interests of a clear issue for art in America.

To me the article is simply an attempt to embarrass Orozco and particularly Dartmouth College by typical thrusts of scholarly wit and humor, and to produce patriotic contempt for a college which, Mr. Watts infers, would induce its students to "give up their American birthright." According to Mr. Watts, this birthright seems to be typified by "the fine things that the Puritans did." All very scholarly, patriotic and—vacuous. Certainly, Mr. Watts will never be caught viewing at first hand these contaminating paintings, so degrading to our American youth.

Mr. Watts wisely stays on the safe ground of smart invective, well away from any attempt impartially to evaluate the work on the grounds of art, the grounds on which it will either live or perish. No amount of this type of invective will alter the destiny of these paintings, providing the Dartmouth authorities responsible give this type of criticism no more than its due.

The fact remains that nature abhors a

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## State and County Fairs Set New Standard in Art Exhibitions

The state fair and the county fair are becoming increasingly more important in the work of creating art understanding and an aesthetic sense in the American people. Many state fairs now have art exhibitions that are entitled to the adjective "major," and some of the county fairs approach that rank.

The West leads in this activity. A model exhibition was held in September at the state fair at Sacramento. It consisted of a worthy representation of the works of California artists. At the Texas state fair at Dallas, which will be held from Oct. 6 to 22, not only will Texas artists present the painting genius of the commonwealth, but dealers throughout the nation have loaned old masters sufficient to fill a section that will delight art lovers.

Notable among these paintings by masters at the Texas state fair will be "The Knitting Lesson" by Millet, lent by the John Levy Galleries, New York, a work of such importance that it is listed in the article on the French painter in the "Encyclopaedia Britannica." It was once in the collection of Levi Z. Leiter, Chicago speculator and multi-millionaire. Purchased from M. Knoedler & Company in 1880, it was exhibited at the Metropolitan Museum of Art (then a very small institution) in 1881-3. Another important work lent by the John Levy Galleries is Whistler's "Mrs. Walter Sickert" ("Green and Violet") first exhibited in London in 1894.

The California state fair resolved itself into a regular contest, the jury of awards being composed of Matteo Sandona, a San Francisco painter, and H. M. Kurtzworth, director of the Los Angeles Art Association. The winners were as follows:

**Figure Paintings**—First prize, "Light Wine," John Law Walker, Burbank; second, "Marvel," Gaylord Richmond, Altadena; third, "First Bloom," John Greathead, Vallejo.

**Landscapes in Oils**—First prize, "Storm, Death Valley," Helen Forbes, San Francisco; second, "Silent Peaks," Leland Curtis, Los Angeles; third, "Mountain Cabin," Earl Bower, Redwood City.

**Marine Paintings**—First prize, "Marine," Paul Lauritz, Los Angeles; second, "Carmel Coast," George Kotch, Carmel; third, "Approaching Storm," Rose Schneider, San Diego.

**Decorative Work**—First prize, "Chanticleer," Jessie Arms Botke, Santa Paula; second, "Matilija Poppies," Fera Webber Shear, Berkeley; third, "Miracles of Life," Karl Yens, Laguna Beach.

**Water Colors**—First prize, "Bay Breeze," Rexford Brandt, Berkeley; second, "Old Sacramento Farm," Emil Kosa, Jr., Los Angeles; third, "Silver Lake," Marie Scott, Los Angeles.

"There was a day," said Junius Cravens in the San Francisco *News*, when such state fair exhibitions were chambers of horrors, so to speak—accumulations of rustic aspirations—avocational junk heaps. But that day apparently now belongs to a past era. While it is true that the list of 245 contributors does not include the names of all of our outstanding painters, particularly those of the north, it could probably be made to do so in the near future. With some improvements, the Sacramento show might easily become the most important state-wide art event of the year.

"The first step in that direction would necessarily be the acquisition of a new gallery. The wall space in the present one is inadequate by half."

Mr. Cravens says of the winner of the first landscape prize, Helen Forbes' "Storm, Death Valley," that it is "a strong, well rendered



"Storm, Death Valley," by Helen Forbes. First Prize in Landscape, at the California State Fair, Sacramento.

decorative interpretation of a stark subject. I bow to the jury for that award." H. L. Dungan in the Oakland *Tribune* wrote: "An indignant citizen back of me, seeing the notice of the award on the canvas, protested violently that it wasn't a landscape, but undoubtedly he never saw Death Valley through the modern artist's eye which is seeking 'form.'"

Mr. Dungan began his review as follows: "After viewing the horses and the squash over the heads and between the shoulders of thousands of persons, I went into the art gallery at the state fair with the idea that there at least would be plenty of room. My error. While art didn't attract as much attention as the young Indian woman who was weaving baskets in the Humboldt County booth or the wine exhibits, it got a better play than the shooting galleries or the merry-go-rounds. Not only was the gallery crowded with visitors but it was overcrowded with pictures. The pictures were on the walls several deep and on the floor knee-deep."

In Southern California the county fair seems to have established itself fairly strongly in art. Arthur Millier, critic of the Los Angeles *Times*, went to Pomona, and wrote a long account of it for his paper.

"One hour after the first persons passed the Los Angeles County Fair turnstiles here this morning, a massive dairyman drifted, by mistake, into the Fine Arts Building. His eyes wandered over the paintings and sculpture and

positively bulged. Breathing defiance he approached the attendant's desk. 'What's all this?' he demanded.

"A blond young man rose, asked if he could be of assistance. Soon the pair were touring the large gallery, the dairyman asking vehement, and often uncomplimentary questions about the works, the young man explaining rapidly, waving an arm to indicate lines of composition in the picture and statues. Then the dairyman would nod his head. He was catching on.

"In mid-afternoon the same dairyman re-entered the Fine Arts Building with his wife and three children in tow and toured the place, confidently explaining art to his much-impressed family.

"That one incident, multiplied by the thousand, is the value of the art department at the county fair, according to the blond young man. He is Millard Sheets, noted painter, teacher and director of the fine arts exhibit.

"Year after year he has seen people gasp, has answered their perplexed questions and watched them come back bringing others. At the same time he has seen that each year brings in more works of art done by young artists who live in towns and on farms near Pomona. The county fair is not only promoting better stallions and squashes. It is also helping to create a real Southern California art and a wide-spread appreciation of it."

### The Corcoran Biennial

The fourteenth Corcoran Biennial will be held in the Corcoran Gallery of Art, Washington, D. C., from March 24 to May 5. This exhibition is confined to original oil paintings by living American artists, not before publicly exhibited in Washington. The last day for receiving entries will be February 26, at the agency in New York, or March 4 in Washington. Circulars and entry cards may be had by addressing C. Powell Minnigerode, Director, Corcoran Gallery of Art.

It is through the generosity of Senator and Mrs. William A. Clark that these exhibitions have gained such an important place in American art activities. The late Senator Clark established in 1921 an endowment of \$100,000

from which the Clark prizes are made at each biennial. These prizes are as follows: First, \$2,000, accompanied by the Corcoran gold medal; second, \$1,500, with the Corcoran silver medal; third, \$1,000, with the Corcoran bronze medal; fourth, \$500, accompanied by the Corcoran honorable mention certificate. In 1927, an endowment fund of \$100,000 was established by Mrs. William A. Clark, the income from which is to be used in meeting the expenses of organizing the biennials. Any surplus from these funds is to be used to buy works by American artists for the permanent collection of the Corcoran Gallery.

### Aphorism

"Knack is not a talent."—Le Baron Cooke, in "Epigrams of the Week."



## Lindneux's "Death the Victor," and Symbolism That Will Not Die



"Death, the Victor," by Robert Lindneux  
*"He Who Lives by the Sword Shall Perish by the Sword."*

One of the most striking examples of the propaganda element in painting, and a canvas which is causing a sensation wherever it is shown is "Death, the Victor," a huge allegorical picture by Robert Lindneux, now on exhibition at the Findlay Galleries, Chicago. When the painting was displayed in a department store in Denver, the artist's home city, it was viewed by thousands. In Chicago, the same unusual interest has greeted this shocking sermon-in-paint against war. It recalls memories of Chicago's first World's Fair when thousands thrilled to the gruesome reality of the war series by Vassili Vereschagin (1842-1904)—

painting such as his "The Apotheosis of War," a pyramid of skulls dedicated "to all conquerors, past, present and to come." Vereschagin was the concomitant in paint of Leo Tolstoi who wrote "War and Peace." Lindneux, a pacifist, feels that if enough people see his painting and absorb its message it will go a long way toward establishing universal peace. But Vereschagin himself perished in the sinking by the Japanese of the Russian flagship, Petropavlovsk, on April 13, 1904, and the World War came only ten years after his death.

Lindneux has arrayed his victorious hero,

"Death," in all the pomp of world conquerors from Alexander to Napoleon. His armor, analyzed closely, writes C. J. Bulliet of the *Chicago Daily News*, "will be found made up of fragments of all uniforms that have made war and warriors magnificent." Continuing his vivid description, Mr. Bulliet says: "Lindneux has mounted his conqueror on a fiery steed—a noble animal through whose veins courses the blood of Bucephalus and the horse that carried Phil Sheridan his fateful twenty miles, to say nothing of the 600 that participated in the charge of the Light Brigade. Strewn about the feet of the horse, with Death mounted and raising his sword aloft, are soldiers of all wars, who fell on the field of glory from the World War back to the days of the Trojans, and receding into the mists before the dawn of history.

"Whatever you may think of the results, Lindneux did his work with a meticulous conscientiousness. Every uniform of every fallen soldier in the foreground—French, German, British, American, Austrian, Italian and the rest—is accurate. Every detail of the armor of Death, conglomerate of ancient metal and modern woolen texture, is correct. . . .

"Whatever may be said of his 'art,' Lindneux's ideas are genuinely 'primitive.' Allegory is the oldest form of expression, graphic as well as literary—a form that the world outgrows every once in a while, but to which even its sophisticates revert: witness, for example, the wise and witty 'Jurgen.'

"Personally, 'Death, the Victor' gives me no greater aesthetic thrills than do the 'red' paintings by our local John Reeders or the murals of Diego Rivera or the Russian Soviet propaganda posters—and no lesser!"

Touching on the realism of Lindneux, Mr. Bulliet recalls that "one of his well-remembered paintings is of a horse looking out of the upper half of a barn door—the lower half closed and latched. It was necessary to keep a guard on watch lest visitors soil the painting by trying to unlatch the very realistic latch and let the horse out.

"And, on the mountain out of Denver, where Buffalo Bill's body is buried, there is, in his memorial cabin, a painting by Lindneux so realistic that the Indians pay homage to it, declaring the spirit of the scout is enchained and lives in the portrait."

### Schindler's Warning

Several years ago Frank Lloyd Wright was commissioned, on submitted plans, to execute two or three buildings in Los Angeles. He sent Rudolph M. Schindler and Richard Neutra, his pupils, to look after the jobs. The result was that both Schindler and Neutra stayed in Los Angeles, "on their own." The former adhered more closely to Wright's style than did Neutra. He worked for his conception of beauty, while Neutra devoted himself to "functionalism" as called for by the climate of Southern California. Some said that the simplicity of Neutra's functionalism was more beautiful than the beauty of Schindler.

This merely by way of introduction to the fact that Schindler is now conducting a special extension course for the University of California on "Modern Architecture and the Allied Arts."

Schindler is quoted by Ruth Forbes, art critic of Los Angeles *Saturday Night*, as saying: "Modern architecture can neither be judged nor understood in terms of the old; it has its own vocabulary, necessitated by the new life-picture which proceeds from our

time. . . . The new architecture is not a mere style. It is profoundly based. But it is necessary that it be understood, for an imitative pseudo modernism blurs the clear line and confuses the layman."

Schindler warns of "pseudo modernism."

### Walt Disney and Hogarth

Walt Disney was extolled as an artist as epochal as Hogarth by V. K. Richards, critic of the *Toledo Blade*, in his review of the exhibition in September of original drawings by the creator of Mickey Mouse and the Silly Symphonies at the Toledo Museum.

"Inspection of these pictures from which the internationally famous animated cartoons are made," said Mr. Richards, "cannot help but convince the spectators that these are genuine works of art. They represent a saga which will mark this era as vividly as Hogarth's engravings stamped the eighteenth century.

"Not only has Walt Disney's unique idea added immeasurably to the gaiety of nations, but it has been carried out—as this exhibit proves incontestably—as an artistic project."

### "Turn of the Century"

The College Art Association is opening its season of forty travelling exhibitions with the "American Painters Memorial Since 1900," which comprises the work of 67 American painters who have died since the beginning of the century. The initial showing has just been completed at Easthampton, L. I. The exhibition is scheduled for the Toledo Museum of Art, the Springfield (Mass.) Museum of Art, the Louisville Art Association, the Currier Gallery of Art in Manchester, N. H., the Albright Art Gallery in Buffalo, and the Memorial Art Gallery in Rochester. In New York, galleries are being arranged for it in the Squibb Building, Fifth Avenue and 57th Street.

This exhibition of 67 paintings is an interesting retrospective of art at the turn of the century and constitutes one of the most important shows that the College Art Association is sponsoring for the current season. In it are included canvases by such artists as Whistler, Ryder, Homer, Duveneck, Eakins, Henri, Luks and John Kane. Museums, collectors and dealers have loaned pictures.

## Artists' Drawings Expose That Villain "on the Flying Trapeze"



AT LEFT—"Which caused him to meet her; how he ran me down To tell you would take a whole page."



AT RIGHT—"He taught her gymnastics and dressed her in tights, . . . And now she goes on the trapeze."

If the cult of American folk art is to survive and flourish, Miss Margaret Peterson, 31-year-old native of Seattle, a member of the art faculty of the University of California, must be acknowledged to have made an important synthetic contribution to it. She has done a set of drawings to illustrate "The Man on the Flying Trapeze." She has taken this old American song, now so popular in garbled form on the radio, and given it a perfect Mid-Victorian expression, in the folk art style of the age, (it was written in 1867). On exhibition at the Modern Gallery of Paul Elder's Book Store in San Francisco, the set created a vast deal of amusement for the critics. The San Francisco collector, Albert M. Bender, was the first to make a purchase.

Some expert said not long ago in a radio talk that the two airs which best represented simon-pure American music were "The Man on the Flying Trapeze" and "The Last Round-up," the latter being an adaptation of a cowboy song of which nobody knows the authorship. "The Man on the Flying Trapeze" dates back in published form to 1867, with music by Alfred Lee and words by George Leybourne, brought out by S. T. Gordon of New York. Evidence seems to point, however, to a still earlier origin, for something like it was in the repertoire of "the Singing Clowns," who disappeared soon after the middle of the last century. This type of song by the clowns was designed to add romance to the acrobatics of the early tent show, and the suggestion that the performer up in the dimly lighted vault

might actually be a woman instead of a man was fascinating to rural audiences. It was at a much later date that woman's rights were actually recognized by the gods of aerial showmanship, according to Sigmund Spaeth.

The original song, entitled simply "The Flying Trapeze," is hardly recognizable in the pseudo-versions of later days. But here it is, as presented by Henry De Marsan in the first number of his "New Singer's Journal," which appeared from 1868 to 1871, at two cents a copy:

### I

Once I was happy but now I'm forlorn,  
Like an old coat that is tattered and torn,  
Left in this wide world to fret and to mourn,  
Betrayed by a maid in her teens.  
Now this girl that I loved she was handsome,  
And I tried all I knew her to please,  
But I never could please her one quarter so well  
Like that man on the flying trapeze.

### CHORUS:

He'd fly through the air with the greatest of ease,  
A daring young man on the flying trapeze;  
His movements are graceful, all girls he could please,  
And my love he purloined away.

### II

This young man by name was Signor Bona Slang,  
Tall, big, and handsome, as well made as Chang.  
Where'er he appeared, the hall loudly rang  
With ovation from all people there.  
He'd smile from the bar on the people below,  
And, one night, he smiled on my love;  
She winked back at him, and she shouted  
"Bravo!"

As he hung by his nose up above.

### III

Her father and mother were both on my side,  
And very hard tried to make her my bride;  
Her father he sighed, and her mother she cried,  
To see her throw herself away.  
'Twas all no avail; she went there every night,  
And would throw her bouquets on the stage,  
Which caused him to meet her; how he ran me down  
To tell you would take a whole page.

### IV

Some months after this I went to a hall—  
Was greatly surprised to see on the wall  
A bill, in red letters, which did my heart gall  
That she was appearing with him!  
He taught her gymnastics, and dressed her in tights,  
To help him to live at his ease;  
And made her assume a masculine name,  
And now she goes on the trapeze.

### FINAL CHORUS:

She floats through the air with the greatest of ease,  
You'd think her a man on the flying trapeze;  
She does all the work while he takes his ease,  
And that's what's become of my love.

H. L. Dungan, art critic of the Oakland Tribune, wrote: "Margaret Peterson's drawings are very modern, dating back to the cave man who was doing so well as he could with what implements he had with which to draw. The drawings combine the cave man's and the child's technique with the subtleties of a present day artist who is skillful in such matters as modern composition. . . . The gallery was filled with young persons when I was there. They were very 'arty' in costume and conversation."

## Hagerstown Acquisitions

Fifteen new paintings, etchings and drawings acquired this summer will be on exhibition at the Washington County Museum of Fine Arts in Hagerstown, Md. Included are works by prominent American, Belgian, Dutch and French artists. Especially interesting among these are the oil portrait of the late King Albert of Belgium by Isidor Opsomer, director of the Royal Academy of Fine Arts at Antwerp, and a portrait by Max Liebermann, one of the greatest German painters of the last century.

The romantic Isle of Bali is interpreted by the Dutch painter Willem Dooyewaard in six chalk drawings. Mr. Dooyewaard is also represented in the permanent collection of the Washington County Museum by twelve drawings made in Mongolia. All of the acquisitions, with the exception of three etchings, are the gifts of Mr. and Mrs. William H. Singer, Jr., to the Museum.

## A Sad Ailment

"The trouble with a lot of people," said Mr. Lapis Lazuli, the noted painter, "is that they are suffering from unrequited affection."

## Dutchess County's Annual

The First Annual Exhibition of the Work of Dutchess County Artists is to be held in the auditorium of the department store of Luckey, Platt and Company, Poughkeepsie, N. Y., from Oct. 13 to 20. About 50 artists, who have been associated with the county at some time or other by working within its boundaries, have been invited. Such names as Henry Billings, Clarence K. Chatterton, Randall Davey, Olin Dows, Margery Ryerson, Alice Judson, Glenn Newell and Arthur Crisp will appear in the catalogue.

## Modern German Sculpture Mrs. Read's Theme in New Magazine



*Torso from the Beethoven Memorial by Georg Kolbe.  
Courtesy of the American-German Review.*

A new magazine, *The American-German Review*, designated to promote cultural relations between the United States and German-speaking peoples, has just been inaugurated by the Carl Schurz Memorial Foundation of Philadelphia. Strictly non-political in nature, the magazine will serve primarily as a medium for interpreting those achievements in German culture which are of interest and value to America. It will appear quarterly.

One of the leading articles in the first issue is contributed by Helen Appleton Read, well known art critic of the *Brooklyn Eagle* and a member of the editorial board of the magazine. Entitled "Twentieth Century German Sculpture," it presents in Mrs. Read's usual concise style a lucid picture of contemporary sculpture in Germany. Excerpts follow:

"The modern movement as it developed in Germany is described as Expressionism. An exact description of its ideology, as it also describes the essential quality of all Germanic art. It expressed ideas and emotions and a *Weltanschauung* as opposed to French Impressionism, which concerned itself with the outward appearance of things. There are many branches and forms of Expressionism, but it is the best generic term for the composite whole. Expressionistic painting in many

cases tended toward the morbid and introspective. But as Dr. Valentiner said in his foreword to the 1923 exhibition of Expressionism, 'one does not expect that an art born out of the soul of a people and expressing its deepest suffering shall ingratiate itself through charm and surface agreeability.' Later a phase developed known as 'Die Neue Sachlichkeit'—'the new objectivity'—which combines a meticulous, detailed realism with socialistic implications.

"It is significant that German sculpture does not, however, exhibit the same tendency to over-morbidity or social arraignment. It is more contained, less temporal in its reactions, more expressive of a racial essence. It therefore becomes a more sensitive and accurate gauge of the German spirit while exhibiting the essential qualities of the Expressionist point of view. Interesting and powerful as is much of the work of the German painters, sculpture must unquestionably be given first place in any survey of twentieth-century German art. Its preëminence can be explained by the fact that in establishing contact with her vital past—'die grosse, wahre Kunst'—it was inevitable that the most stirring sources of inspiration should have been sculpture and architecture. They have been Germany's most typical ex-

pression through the centuries, excepting only the brief glory of the fifteenth and sixteenth century painters and engravers. Furthermore, the intensive interest in architecture which took place after the war, much of which had a practical basis, brought about an increasing demand for decorative sculpture.

"The first of the German sculptors to find his way back to a native tradition and also the first to win an international reputation was Wilhelm Lehmbruck. In spite of his early and tragic death, and the therefore fragmentary expression of his genius, he ranks as the foremost German sculptor of the twentieth century.

"Other sculptors who have contributed to the vitality of contemporary German art are Georg Kolbe, by far the most prolific and by all odds the most popular because of his ingratiating charm, and Ernst Barlach, the wood carver, who has recaptured the spirit of the Gothic wood carvers and emphasizes that quality of the grotesque which is so frequently a concomitant of the Gothic spirit. Others are Ernest de Fiori, Herman Haller, Gerhardt Marks, Rudolph Belling, Ruth Schaudman, Kurt Edward, Ernst Albiker, and Thorak. These are only a few of the outstanding names, but any visit to the yearly exhibitions of the Berlin Secession or the Deutscher Künstlerbund discovers an apparently inexhaustible crop of new talent."

For an understandable appraisal of the German quality, Mrs. Read quotes Alfred J. Barr, Jr., director of the Museum of Modern Art: "To appreciate German art it is necessary to realize that much of it is very different from either French or American art. Most Germans are romantic, they seem less interested in form and style as ends in themselves and more in feelings, in emotional values and even in moral, religious, social, and philosophical considerations. German art is as a rule not pure art. Dürer was interested in the world of fact, science and metaphysics. Holbein was interested in the analysis of human character, Grünewald in violent sensation and emotion. Many contemporary German artists follow in their footsteps."

Speaking on a subject in which she has long been keenly interested—art as a means of promoting international understanding—, Mrs. Read concludes: "Any estimate or appreciation of a work of art or an art epoch necessarily carries with it an appreciation of the life of the period when it was produced, because . . . the roots of art spring from life and are inextricably bound up in it. By inverse reasoning, then, we know that our knowledge of any given civilization is in direct proportion to our knowledge of the art of that civilization.

"Therefore in these troubled times when political and economic misunderstandings are erecting barriers between the nations as effectively preventing the interpenetration of ideas as if war had closed the frontiers, it is more than ever important that the peoples should think of one another through some enduring aspect of the spirit that remains constant and apart from the transitory confusion of current problems. And there is no more effective medium for achieving such international understanding than the arts. They are the most persuasive of international diplomats, and, paradoxically enough, the more racial their quality the more successful their rôle as ambassadors of international good will."



## On the Air

The American Federation of Arts, in co-operation with the Museum of Modern Art, announces a new "Art in America" series of talks to be broadcast nationally every Saturday night from Oct. 6 to Jan. 26. These programs will be a continuation of the series begun last February and initiated by the General Federation of Women's Clubs through its art division, Mrs. Henry B. Ness, chairman.

Seldom has any cultural program over the radio aroused such nationwide interest as the "Art in America" series. Letters received during the first series from listeners in all parts of the country prove that there is a large audience for art programs. These broadcasts have encouraged the planning of similar programs locally throughout the country and have stimulated the listeners' interest in their own museums.

The first series, prepared under the auspices of the Metropolitan Museum and the Art Institute of Chicago, dealt with art in America from the seventeenth century to the middle of the nineteenth. The second, prepared under the auspices of the Metropolitan Museum, the Art Institute of Chicago and the Museum of Modern Art, will cover the period from 1865 to the present day. A grant from the Carnegie Corporation of New York makes possible the preparation of the series, and its broadcast over a national network is due to the courtesy of the National Broadcasting Company.

In the second series there will be six talks on painting, one on sculpture, six or architecture and one talk each on visual art in photography, the motion picture and stage design. Included in the six talks on architecture will be three dealing specifically with the modern room, the modern house and the modern city. A concluding lecture on what modern art can mean culturally and practically to the average citizen will sum up the series. Each of the seventeen lectures is being prepared by an authority on the subject. René d'Harnoncourt, artist and art critic, is directing the entire series.

In commenting on the unexpectedly strong appeal of "Art in America" to such a wide range of radio listeners, Mr. d'Harnoncourt said: "Information gathered at conventions of organizations interested in art education and from museum directors and art leaders in various parts of the country show that the influence of the project has been even greater than we anticipated. We have been informed that many colleges, high schools and art schools have used this series in their study courses; that clubs have built their programs around it; that listener groups have been organized; and, what is most important, that radio stations not connected with this network have approached their local museums in several cities with the request that they organize similar series in the future."

The hours of these Saturday broadcasts will be 8:00 to 8:20 P. M. Eastern Standard Time, 7:00 to 7:20 Central Time, 6:00 to 6:20 Mountain Time, and 5:00 to 5:20 Pacific Time. The programs follow:

Oct. 6—America After the Civil War: Whistler and Homer, Expatriate and Stay-at-Home. Oct. 13—Three Landscape Painters and a Solitary: Inness, Martin, Wyant and Ryder. Oct. 20—The Grand Style and the Virtuoso: Hunt, La Farge, Duveneck, Chase. Portrait Painters Fashionable and Unfashionable: Sargent and Eakins. Oct. 27—American Sculpture Since the Civil War, from John Quincy Ward to Lachaise and Zorah. Nov. 3—Henry Hobson Richardson, America's First Modern Architect. The Development of the Skyscraper. Nov. 10—The Architecture of Public Buildings. Academic Revivalism. Nov. 17—Frank Lloyd Wright and the International

## Italian Art Became Hectic and Baroque



"Parable of the Sowing of the Fares," by Domenico Feti (1589-1624).

Italian painting has for many years been one of the chief interests of the Worcester Art Museum. Therefore, the recent purchase of a seventeenth century Baroque panel representing "The Parable of the Sowing of the Tares" by Domenico Feti is a particularly interesting addition.

Feti was born in Rome about 1589 and became an apprentice to the eclectic Florentine master Cigoli. Through his master's intervention he became court painter to the Duke of Mantua, a position which he held from 1613-1621, when he was sent to Venice to buy pictures for his "patron." Here he remained until his death in 1624. Feti has long been considered as one of the artists who carried the influence of Caravaggio to the north of Italy. But, unlike this master whose interest was mostly in light and shade, Feti sought a

more pictorial and fantastic effect derived from Tintoretto and adapted by Jacopo Bassano, El Greco, and even Rembrandt. He was inordinately fond of choosing subjects from the Parables of Christ and seldom adapted himself to the larger decorative works so much in vogue.

Many of Feti's characteristics appear in the museum's purchase; his keen interest in texture, the deep, rich Venetian contrast of color between the blue and wine-hued garments of the men asleep on the ground, and the almost Rubens-like painting of the flesh. Over it all lingers an atmosphere of coolness and fragrance that reveals the artist's apprenticeship with Cigoli; a pearly gray in the sky, streaked here and there with blue and white, and a feathery lightness in the mustard colored trees and soil.

Style in Architecture. Nov. 24—Theatre Art. Stage Design in the American Theatre. Dec. 1—The Impressionists: Robinson, Twachtman, Hassam, Weir, Prendergast, Glackens, Lawson, Mary Cassatt. Reporters in Independence: Henri Davies, Sloan, Lukas, Bellows. Dec. 8—The Impact of Modern Art. The Armory Show: Dickinson, Sheeler, Hopper, Speicher and others. Dec. 15—The Contemporary American World: Social and Political Caricature, the Print Makers, Mural Painting, Regional Developments. Dec. 22—The Modern Room. Dec. 29—The Modern House. Jan. 5—The Modern City. Jan. 12—Photography in the United States: from the Daguerreotype to the Photo Mural. Jan. 19—The Motion Picture: from the Peep Show to the Super Film. Jan. 26—Review.

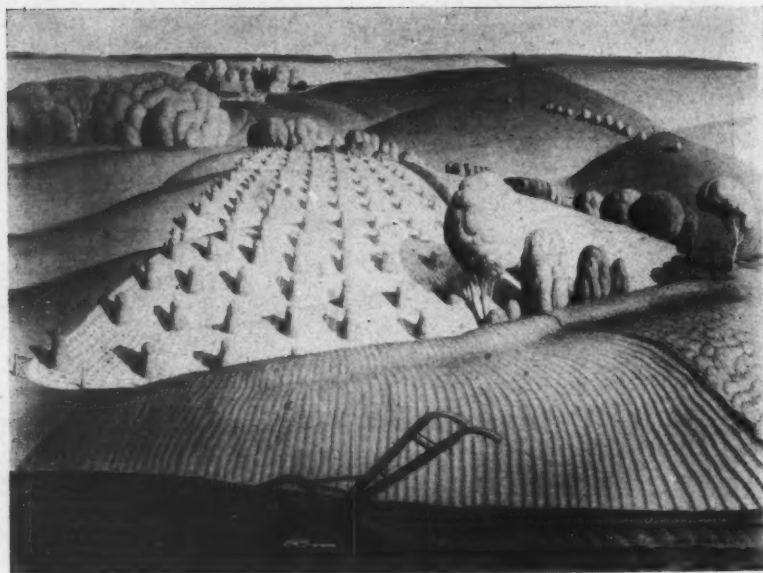
The programs will be given in dialogue form, the two speakers representing the differing points of view of an intelligent layman and

a man who can speak with authority on American art and artists.

These stations will participate:

New York, WJZ; Atlanta, WSB; Baltimore, WBAL; Billings, Mont., KGH; Birmingham, WAPI; Bismarck, N. D., KFYR; Boston, WBZ; Charlotte, N. C., WSOC; Chicago, WMAQ; Columbia, S. C., WIS; Covington, Ky., WCKY; Denver, KOA; Des Moines, KSO; Fargo, N. D., WDAY; Hot Springs, Ark., KTHS; Houston, KPRC; Jackson, Miss., WJDX; Jacksonville, Fla., WJAX; Kansas City, WREN; Los Angeles, KECA; Madison, Wis., WIBA; Miami, WIOD; New Orleans, WSMB; Oklahoma City, WKY; Phoenix, KTAR; Pittsburgh, Pa., KDKA; Rochester, N. Y., WHAM; St. Louis, KWK; Salt Lake City, KDYL; San Antonio, WOAI; San Diego, Calif., KSFD; San Francisco, KGO; Seattle, Wash., KJR; Shreveport, La., KTBS; Spokane, KHQ; Tampa, WFLA; Washington, WYAL.

## Show Is "Bold, Stark, Yet Sympathetic"



"Fall Plowing," by Grant Wood.

The general theme of the 29th annual exhibition of paintings by American artists, being held at the City Art Museum of St. Louis until Oct. 31, would appear to be the native scene "done in a bold, stark, yet sympathetic manner by young Americans," to quote the *St. Louis Post-Dispatch*. Eliminate a few still-lives, portraits and one or two lonesome attempts at French abstractionism, and practically all the exhibits come under this heading. And this is neither accidental nor a matter of selection, points out Meyric C. Rogers, the director, "but the result of a very general present day preoccupation of the American artist with American subjects."

Mr. Rogers continues: "This is in accord with the spirit of the times which has been reflected in some quarters by continuous criticism of American painters for imitating foreign, and particularly French, points of view and mannerisms. Judging by the methods and subjects represented in this exhibition this criticism would seem to be now somewhat beside the point. No doubt the much attacked 'School of Paris' has had a great influence on both contemporary painters and collectors but it would seem in the case of the painters at least that this influence has been mostly absorbed or thrown off according to their needs and preferences. Certainly American painting today has a very decided character of its own as any student of the latest international exhibitions could readily observe. The recent exhibition of the products of the Public Works of Art Project in Washington demonstrated the essential homogeneity of this character indicating a very general effort to express with sincerity and directness the American painter's reaction to his particular environment as he perceives it."

Also of potent significance in this exhibition is the fact that nine of the artists, among them such leaders of American genre painting as Thomas H. Benton, John Steuart Curry and Grant Wood, were born in the Middle West and still retain a flair for their native heaths. In the main, their paintings have to do with scenes and subjects immediately around them. As representative of this tendency in the show, THE ART DIGEST reproduces herewith Grant

Wood's cleverly organized "Fall Plowing." This painting, says the *St. Louis Globe-Democrat*, "is accurately typical of Wood's smooth craftsmanship with an absence of angles or splotches in the idyllic precision of velvet furrows and modulated hills." Rows on rows of brown furrows blend into rows of grain shocks, while the whole is surrounded by rolling hills of unforgettable green.

Although presenting an absorbing cross-section of contemporary American art, the exhibition cannot be termed entirely representative. Under Mr. Rogers' policy of rotation, the show, rather than attempting to present a complete roster of noteworthy Americans, is rather a chapter in a series. It is the aim of the museum to present, over a period, annual shows that will afford a more complete catalogue of American painting than would be possible in one exhibition. Consequently, only eight of the 32 artists represented this year were present last year also. This explains the absence of many well-known names from the roster.

The artists, picked by Mr. Rogers from such New York galleries as Ferargil, Rehn, Milch, Macbeth, Downtown, Valentine, Kraushaar and Marie Sterner, are: Gifford Beal, Thomas Benton, Isabel Bishop, Arnold Blanch, Charles Burchfield, John Carroll, C. K. Chatterton, Nicolai Cikovsky, John S. Curry, Louis Eisler, Lauren Ford, Karl Free, William Glackens, Harry Gottlieb, Edward Hopper, Morris Kantor, Jonas Lie, Barnard Lintott, Peppino Mangravite, Reginald Marsh, Henry Mattson, Ogden M. Pleissner, Henry V. Poor, Edna Reindel, Charles Rosen, Paul Sample, Katherine Schmidt, Charles Sheeler, Simka Simkhovitch, Raphael Soyer, Franklin C. Watkins and Grant Wood.

Paintings by fourteen St. Louis artists, previously included in a spring exhibit of all-local work, are also included, selected by a jury composed of Henry Lee McFee, Francis Chapin and Louis Ritman. They are: Helen Louise Beccard, E. V. Gauger, Graves Gladney, Gustav F. Goetsch, T. Kajiwaru, Agnes Lodwick, Miriam McKinnie, Alvin Metelman, Tony Rosso, Rudolph Tandler, Marie Taylor, E. Oscar Thalinger, J. Barre Turnbull and Joseph P. Vorst.

## Old Newness

Is there anything new in newness?

The question is raised by the publication in *Walker's Monthly*, published by Walker's Galleries, London, of some anecdotes taken from "The Reminiscences of Henry Angelo," written in 1830. Angelo had been a pupil of Alexander Cozens, who was the father of the famous landscape water colorist, John Robert Cozens (1752-1797), but whose chief distinction was in being the illegitimate son of Peter the Great and an English woman at Deptford while the Russian scion was creating history by "working" as a carpenter at Deptford dock-yard.

Alexander Cozens was instructor of art at Eton, according to Henry Angelo, "whilst I was a scholar there." He invented "blottings," and, according to Angelo, in his method of teaching landscape, "appeared to have caught the process from a hint thrown out by Leonardo da Vinci, who, great as were some of his finest works, was occasionally a whimsical experimentalist. This renowned painter, who could do anything better than all other men, recommended selecting themes, or subjects for landscapes, from the accidental smokings or stains on plaster walls. . . .

"The glorious discovery of making fine landscape, with blots, was too captivating to pass unnoticed. Cozens dashed out upon several pieces of paper, a series of accidental smudges and blots, in black, brown, and gray, which, being floated on, he impressed again on other paper, and, by the exercise of his fertile imagination, and a certain degree of ingenious coaxing, converted into romantic rocks, woods, towers, steeples, cottages, rivers, fields, and water falls. Blue and gray dots formed the mountains, clouds and skies. As for myself and most others, we were incorrigible blotters, but when these dingy daubs, this chaos of color, were to assume shape and form, which form had none, it was

"'Endless labor all along,  
Endless labor to be wrong.'"

"An improvement was incorporated upon these first principles, I recollect, which was in splashing the bottoms of earthen-plates with these blots, and to stamp impressions therefrom on sheets of damped paper, which process in the hands of a set of such thoughtless urchins as congregated on an evening, if continued, would have enriched Master Pote, the stationer, and helped to impoverish our papas; for many an idler had spoiled half a quire of paper in a few hours at this delectable daubing. Mrs. Manby, our dame, or rather her maid-servant (for she, good lady, was no scold), used to make a daily rumpus at our evening plate service, begrimed as they were with all the colors of the rainbow.

"Mr. Cozens . . . was an ingenious man, and obtained considerable patronage among that class who are prone to seek everlastingly for some new and easy path."

## A Sculptor Makes a Sale

The sculptor, Mitchell Fields, who in September held his first one man show at the Brooklyn Museum, is no hoarder of gold.

In 1930 his "Naomi" won the Widener Gold Medal at the Pennsylvania Academy annual. In 1932 he won a Guggenheim fellowship and went to Paris to work. Finding himself without funds to complete and bring his creations home, he sold the precious disk of gold. Even that did not suffice, and all but a plaster, "The Russian Peasant," are stored in the cellar of a friend's home in Paris.



## Three-Fold Gain

A three-fold increase in attendance at the Worcester Art Museum is revealed by the report of the director, Francis Henry Taylor, for the last fiscal year (April 1, 1933, to March 31, 1934), just published.

The chief task of the museum during this period, says Mr. Taylor, was to "continue the support and enthusiasm of the community which the opening of the new building inspired during the first few months of the year 1933.

"Through increased educational advantages made possible with the assistance of the Carnegie Corporation, and with the help of a carefully planned series of activities, the museum has enjoyed the largest attendance it has ever known in its history, 120,000 visitors. Of this 120,000 some 85,000 were casual visitors, who were attracted by exhibitions, the collections, etc. The remaining 35,000 are what might be called repeating visits, namely by those who regularly attend lectures, concerts, moving picture shows, and other entertainments of the museum. It is interesting to note that this total number of 120,000 is more than three times the normal attendance which has averaged 38,000 over a ten year period. And it is even more interesting that the 35,000 who attended the scheduled activities amounted to the total number of casual visitors in the past. From the point of view of the social influence of the museum in the community there is much to be interpreted from these figures—particularly in view of the fact that the fiscal year 1933-1934 was in all probability the most anxious year the citizens of Worcester have gone through for many decades.

"That they have turned to the museum for enjoyment and recreation is a great step towards the future rôle that the institution will play in the community. The museum has definitely established itself as a center of congregation for the whole population and has ceased to be an intellectual play-toy for a small social group. It is reaching today groups and classes of people that had never before realized the existence of the museum; and it is from these same groups that the future supporters of intellectual things in Worcester will inevitably spring. The old day of lavish patronage, by a few individuals to the art museums of this country is apparently gone, not to return until a new generation of wealth has been created. Undoubtedly we are facing a new economic and social order, and it is more than possible that the endowments of institutions of this character may not remain as inviolate as we have always considered them. It is imperative therefore for us to continue in the future to retain the good-will and sympathy and, if possible, the ultimate support of the community at large."

## Whitney Art Will Tour

There will be three travelling exhibitions circulated by the Whitney Museum this season. The first, consisting of 25 medium-sized canvases, will tour the east and south. Its itinerary includes Lehigh University, Atlanta University, Richmond Academy of Fine Arts, Louisiana State University and Washington County Museum of Fine Arts at Hagerstown, Md.

The second exhibit, made up of about thirty of the larger and most important paintings from the Whitney collection, will be sent to Omaha, Neb.; Portland, Ore.; and Seattle, Wash. The third travelling show, which features prints and drawings, is scheduled for exhibition in the Southwest during the winter.

## Metropolitan Museum Buys an Early Eakins



"Max Schmitt in a Single Scull," an Early Painting by Thomas Eakins.  
Courtesy of the Metropolitan Museum of Art.

An early painting by Thomas Eakins, "Max Schmitt in a Single Scull," has just been acquired by the Metropolitan Museum—the third notable addition lately made to its collection of American paintings. The others are "Delaware Water Gap" by George Inness, bought last year, and "Moonlight—Marine" by Albert P. Ryder, purchased last April. All are "capital examples of our native painting at its most admirable and raciest point of development," says Bryson Burroughs, curator of paintings in the museum's *Bulletin*.

The nationality of each of these works is unmistakable, writes Mr. Burroughs, "but the bonds of relationship between them, particularly between the Ryder and the others, are hard to define—are felt indeed rather than reasoned. Inness chooses a famous show place, beloved of sight-seers, as his theme and embellishes with a passing shower, sudden sunlight and a rainbow, and enlivenments like a steaming railroad train, rafts on the river, cattle and people. Ryder, austere and visionary, paints a moonlight night with ominous rolling clouds and a little boat lurching in the waves which appeals to the sympathetic onlooker as an abstract of all moonlit nights at sea. Eakins goes to his own backyard, so to speak, and utilizes his youthful eyesight of binocular clarity, his already unusual scientific knowledge of perspective and optics, and his marvelously precise craftsmanship to make a straightforward copy of a homely scene in a familiar

aspect, with all its items detailed impartially."

The picture is a portrait of Eakins' boyhood friend Max Schmitt, an athlete and oarsman of local celebrity, rowing his racing shell on the Schuylkill River at Philadelphia. The canvas is signed in an inimitable manner—a miniature portrait of the artist himself, rowing with excellent form in the middle distance. On the stern of his boat appear the name "Eakins" and the date 1871. He was then 27, and had returned from his studies in Europe the year before, writes Mr. Burroughs, "imbued with the principles and criticisms of Gerome."

"We look upon Eakins as an exceptionally impersonal painter who effectively hid his own emotions in the dispassionate presentation of facts," continues the writer, "But in this picture of his friend and himself rowing on the Schuylkill the painter's joy in the sport and everything connected with it, his own love of the place and the hot Autumn afternoon, are unmistakably evident. . . . Not one of the numberless details of the picture has been conformed to logic of time and place. His minute application has extended to every inch of the canvas without in any degree lessening the large effect of the whole scene. . . ."

"It is curious to compare boats by Eakins with those by Ryder. It must be confessed that Ryder's boats could float only on an imaginary sea."

## JOHN LEVY GALLERIES, Inc.

### PAINTINGS

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## San Diego Buys Work by Hinkle, Colorist



"Dillwyn Parrish," by Clarence K. Hinkle.

The Fine Arts Society of San Diego announces the purchase of an oil painting by Clarence K. Hinkle of Laguna Beach from the eighth annual Southern California Exhibition. The acquisition, a portrait composition of a man, entitled "Dillwyn Parrish," was made possible through an anonymous gift of \$300. Like most of Mr. Hinkle's canvases, this portrait is a study in tones of color, giving evidence of why the artist's reputation is being built on his mastery of color more than upon "form" or drawing. Appearing against a warm gray background, the subject wears a black beret, loose greenish yellow shirt and bluish-green jersey. The baggy trousers are a reddish tone forming a balance in color. The skin has been tanned to a rich, ruddy hue. Mr. Hinkle says that in this painting he was experimenting with subtle tones obtainable from the local coloring of objects affected by sunshine and shadow.

"But," writes Reginald Poland, director of the San Diego Fine Art Gallery, "Mr. Hinkle has not arbitrarily applied colors to the subject's dress in this newly acquired painting. He has changed the tones only so he could produce a more artistically beautiful picture."

Arthur Millier of the *Los Angeles Times*, who termed this painting one of two distinguished portraits in the Southern California show, says: "Hinkle is very little concerned with sentiment and each picture is, to him, a new problem in aesthetics. Naturally very sensitive to color, he develops unexpected color harmonies in arrangements of figures and landscape or interiors that lead the beholder into an entirely new and very beautiful world. In Hinkle's pic-

tures, color, rather than drawing, makes the forms, thus aligning him with the moderns in painting."

Dillwyn Parrish, the sitter, is a writer now residing at Laguna Beach. His mother was a portrait painter in Philadelphia. One of his sisters is Anne Parrish, well known novelist. Another sister, Gigi, is an actress in Hollywood. It was due to a cold contracted by Gigi that San Diego's portrait came to be painted. The sister was supposed to pose for Hinkle the morning that her brother came to the studio to explain her absence. Hinkle asked Dillwyn to pose in her stead.

### EVELYN MARIE STUART SAYS:

*One wonders sometimes why the schools concentrate so desperately on how to write or how to paint and never give a clue as to how one may have something worth while to say in literature or art. One can read all the courses on journalism or short story writing in vain for the suggestion that the first step toward writing is thinking, and one is appalled at the lack of general culture often displayed by men who have given years to the study of the technique of painting. "Out of the fullness of the heart the mouth speaketh" is a sentence pregnant with vitality in art. The man who from a ripeness of observation has something to say will evolve the proper technique for its expression. The treatment grows out of the theme and is a necessity to it. But no study of treatments will ever suggest an idea.*

## Roger Fry Dead

Roger Elliot Fry, English artist, critic and former curator of paintings at the Metropolitan Museum, in New York, died as a result of a fall in London on Sept. 9. He was 68 years of age.

Although he exhibited frequently, Mr. Fry was better known in the United States as a critic and historian of art. As a critic his wide knowledge and acute sensitivity made him a recognized authority both in England and abroad. His own paintings, notably his landscapes, are characterized by the *Encyclopaedia Britannica* as "possessing deep feeling for form and a scholarly sense of design and technical means."

It was in 1912 that Mr. Fry created his greatest sensation in the art world by coming to the defense of Cézanne and the post-impressionists, who claimed the "old man of Aix" as their artistic father. While the academicians heaped abuse upon his head, Mr. Fry's conclusions, based on a careful study of the history and traditions of painting, contributed much to the spreading popularity of the "moderns." His "Cézanne" is an authoritative volume on that master. Among Mr. Fry's other publications are his "Giovanni Bellini," "Vision and Design," "Sir Joshua Reynolds' Discourses" and "Architectural Heresies of a Painter."

That Mr. Fry's opinions were highly respected in the art world was demonstrated in 1929 when Sir Joseph Duveen called upon him as one of three experts for the defense in the famous Hahn-Duveen case. Mme. Andrée Hahn had sued Sir Joseph for \$500,000 damages on the grounds that he had falsely contended that her painting of "La Belle Ferronnière" was not by Leonardo Da Vinci, and thus ruined a prospective sale. The other two witnesses for the defense were Sir Charles J. Holmes, director of the National Gallery in London, and F. Schmidt-Degener, a director of the National Museum in Holland. All three condemned the painting as a copy, Mr. Fry expressing the opinion that it was "only a copy of a copy" of the painting by Leonardo which hangs in the Louvre. The jury disagreed. The following year Sir Joseph settled with Mme. Hahn out of court for what was rumored "a substantial sum."

Roger Fry was the son of Sir Edward Fry, a prominent British jurist. After taking a degree in science at Cambridge University, he devoted himself to art, studying first with Francis Bate in England and later continuing his training in Paris. In 1906 he was appointed curator of paintings at the Metropolitan Museum, resigning in 1908. Afterwards he acted as European correspondent and adviser for the museum.

### Labels of All Times

The artist who designs a label for a brand of wine or a new tooth paste has a long line of antecedents. Labels were in use by the early Egyptians, among them the wooden pieces that adorned papyrus manuscripts in the libraries. The ancient Chinese tagged their cotton bales with porcelain labels. The Assyrians used labels, meritoriously designed.

And now the Ever Ready Label Corporation wants a set of murals depicting the historical development of labels for the main exhibition hall of its new quarters in New York. A contest has been planned, under the direction of Miss Hildredth Meiere, well known muralist, and Julian Clarence Levi. The competition will be announced and descriptive matter issued early in October.

## Mural Painting

[Continued from page 4]

faces (that are washed white when they step under the "company shower baths"). To represent all this is puerile. There is no idea, no inspiration. It doesn't belong on the walls of buildings.

Is it impossible for American "muralists" to have significant ideas, instead of parrot ideas? Is there no Gray, no Keats, no Shakespeare, no John Gay, not even a Longfellow among American muralists?

## Now the Deluge

The newspapers have featured a dispatch from Budapest saying that a youthful art historian had bought an old picture in a junk shop for 20 cents, and that experts, after the removal of the "centuries old surface," had pronounced it a "genuine Titian, worth about \$50,000."

The publication of a story like this never fails to bring forth a marvelous lot of "discoveries" in America. Museums, newspapers and the art press will be bombarded with letters and photographs sent in by persons who will be hard to convince they have not found fortunes in attics. City editors are especially gullible and often print reproductions and romantic stories about "masterpieces" that get just this one shaft of light and are never heard of more.

America is full of old paintings in unsuspected places, especially in the South. There was a craze for "old masters" in the 1840's and the 1850's. They were brought over almost by the shipload. One auctioneer held two public sales a week. At first they came out of the junk shops of Europe, then the small churches became sources of supply. Most of them were copies, and most of the few originals fourth and fifth class pictures by unknown painters. It is possible that some day or other a real discovery will be made, but it is not at all likely. Europe had its connoisseurs in those days. Balzac knew them, as witness Cousin Pons and his rival, the rich Jew, Elie Magus, in one of his masterpieces written in 1847.

## Compressed Narrowness

Is San Diego to lose its art colony? Will its painters and sculptors move en masse to Los Angeles?

As told in the last number of *The Art Digest*, the fiscal authorities of San Diego insist on taxing the pictures held in the studios of San Diego artists.

In Los Angeles it is different. Hugo Ballin writes: "Last year a tax representative paid me his annual depressing call. Looking around my place, he said, 'How about the pictures on these walls?' I said, 'They haven't any value,—I painted them.' He responded, 'Sure! That wouldn't make them worth anything.' Perhaps the San Diego painters will all soon move into our district."

And the Los Angeles *Times* jumps to the championship of the artists in a vigorous editorial entitled "A Tax on Adversity." It says:

"Amidst the nationwide research for new things to tax, San Diego emerges with a strange proposal. Residing in that favored California city are a colony of artists, struggling to get along.

"No doubt if any of them sells enough

of his works to earn a taxable income, government gets part of it. But the local tax assessor improves the idea. He has decided that the artists must pay taxes on the pictures and statues which they make and cannot sell.

"Ordinarily, of course, nonsalable articles are considered to be of no taxable value. But the assessor gets around that obstacle by sending a deputy who looks the objects over and imposes a levy. And naturally the artists are in rebellion. They are even striving impecuniously to raise enough money to fight their battle in court. Furthermore, they are winning moral support. Several commentators have pointed out that the precedent might lead anywhere—perhaps even a pianist could be taxed for merely practicing a tune! . . .

"Taxing artists for going unpaid for their work is a good deal like taxing a penniless workman for not having a job."

The whole world is interested in the San Diego case. Fiscal authorities can be notoriously dumb and stubborn wherever they are. So important is this new move toward taxing the artist, that Edward Alden Jewell, art critic of the *New York Times*, devoted almost a column to the subject. He calls the ruling "a new microscopic and very far fetched interpretation of the law."

In their flat refusal to pay the tax, in face of the assessor's threat to seize their pictures, the artists of San Diego will have the sympathy of their colleagues everywhere.

## "Daughters of Revolution"

Each week the 1934 Century of Progress Art Exhibition at the Art Institute of Chicago awards a season pass to the person writing the best appreciation of a painting in the show. One of the recent winners was Arlen Pool of Chicago who wrote the following about Grand Wood's now famous "Daughters of Revolution":

"The overt and specific purpose of this picture is to pan a particular patriotic society for its pride in a liberal past at the same time that it opposes liberalism of the present, but the picture has a more universal importance in its criticism of all that is narrow, smug, provincial, reactionary in America, particularly in the Middle West. Grant Wood answers the current cry for a truly American artist. His work could have come from nowhere in the world but our great plains; this means that it is necessarily limited in vision and means, as the environment which created it and which it expresses is limited, but Grant Wood realizes every advantage from his limitations—as far as he tries to go he may be called perfect. Impeccable in technique, obvious yet subtle in his point of view, fine in his form, yet absolutely absorbed in life, this artist is exceptional in being both popular and very good."

## Iowa Artists' Sixth Annual

The Iowa Artists Club's sixth annual exhibition of graphic and plastic art will be held in the Fine Arts Gallery of the Public Library, Des Moines, from Oct. 7 to 28, and in the Yunker Brothers' Galleries, Des Moines, from Oct. 29 to Nov. 10. The exhibition will be continued throughout the winter in other Iowa cities. It is open to all artists who are residents of the state.

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## Tapestries Feature Season's First Auction



"Winter: Le Menage."

Brussels "Teniers" Tapestry Panel, Early 18th Century.

The opening sale of the new auction season at the American Art Association-Anderson Galleries, New York, consists of period furniture, antique tapestries, rugs and textiles, Chinese porcelains, Japanese ivories, coins, Georgian silver and other decorations—the property of Guy E. Mayer, the estate of Allan McCulloh and various other private collectors and estates. The collection will go on exhibition Oct. 6, prior to dispersal the afternoons of Oct. 10, 11, 12 and 13.

Among the tapestries appear two Oudenaarde examples, one a fine seventeenth century silk-woven armorial piece, the other an early eighteenth century verdure example from the Collection Dormeuil of Paris. From the same collection comes a French verdure tapestry, "Danse Rustique," placed about 1700. Two early eighteenth century Brussels "Teniers" tapestry panels, representing "Winter: Le Menage" and "Winter: The Husbandmen," are of clear and bold delineation. The one reproduced herewith shows the interior of a burgher's house with the burgher and his wife seated before a blazing hearth. At their side a boy is kneeling and in the background a woman is serving at a table. A bleak snow-covered landscape is seen through the open door. It is woven in tans and ivory white with touches of scarlet and blue and is highlighted in silk. The weaving is so finely done as to suggest the appearance of a painting on silk.

An unusual item in the carpets is a rare Irish example, about 1795, from the collection of Viscount Leverhulme, dispersed at the Anderson Galleries in 1926. Another rare rug is a Kouba, made about 1830 and having a brilliant scarlet field. Numerous rare pieces appear in the Georgian silver. In the George II group is a rare kettle on stand by William Whiphram, London, 1745. Fully hall-marked and weighing about 75 ounces, it has a plain, highly polished spherical body, a molded taper-

ing curved spout, a scrolled swivel handle partly covered with wicker, and a hinged lid with acanthus finial. The spirit lamp is handsomely pierced and chased.

A wide variety of European furniture, largely seventeenth and eighteenth century, includes an elaborately signed Louis Philippe ebonized and bronze doré oval table; an early eighteenth century French carved walnut and decorated Cordova leather fauteuil, a Régence piece; and a rare citronnier poudreuse-ecritoire, about 1810, from the collection of Marquis d'Ausenay. A Chippendale mahogany bracket clock mounted in bronze doré by Eliezer and James Chater, London, is placed at about 1775.

In the bronzes appear a figure of "Diana" by the American contemporary, MacMonnies, signed and dated 1890, and a figure of a "Nude Girl" by Harriet W. Frishmuth, dated 1925.

The October schedule for the American Art Association-Anderson Galleries follows: afternoons of Oct. 19 and 20, eighteenth century English furniture and decorations from the collection of Ella and Gobel Ziemer of Liverpool; afternoons of Oct. 24 and 25, the library of the late Thomas H. Kelly; evening of Oct. 25, European and American paintings from various private collections; afternoons of Oct. 26 and 27, early American furniture from the collection of the late Dr. Dudley H. Morris.

### Where Sappho Loved and Sang

A new museum at Mytilene on the Island of Lesbos, built by the American School of Classical Studies at Athens with a grant from the Rockefeller Foundation, was presented to the Greek Government this summer. The building, designed by W. Stuart Thompson, is constructed of native stone in the style of the modern architecture of the island. The collections are divided into two sections, one for the classical Greek period, the other for the Byzantine period.

## New Hope Annual

New Hope, Pa., now has three exhibition galleries.

The annual exhibition of oil paintings by artists of the Delaware River Valley will be held at the Phillip Mill Gallery from Oct. 6 to Nov. 4. The committee in charge consists of William F. Taylor, chairman, Clarence R. Johnson, Kenneth R. Nunamaker, Rolf W. Bauhan and Casimir A. Sienkiewicz. Last year more than 7,000 visitors from all parts of the country came to see the exhibition, the largest attendance at the Phillips Mill on record.

The New Hope Galleries, just taken over by Bruce Lockwood to be operated on a non-profit basis, have been renamed the Pickett Galleries in tribute to Joseph Pickett, the American "primitive" who once sold merchandise in the store that has now been converted into an exhibition room. Pickett's name, with the title "agent" added, may be seen under the eaves. A mural decoration by him still graces the front wall, although badly damaged.

The first show in the renamed galleries comprises a selection of paintings by eleven artists, all residents of the Delaware Valley—Evans, Folinsbee, Rogers, Ney, Miller, Shulkin, Blondheim, Wedderspoon, Gash, Nevin and Ramsey.

New Hope also has the Independent Gallery at the Davenport studio, where exhibitions by groups and individuals are regularly held.

## University Adds Art School

Louisiana State University at Baton Rouge, has just opened a department of fine arts, in the 75th year of its existence. This department will be under the charge of two instructors—Ben Earl Looney, a member of the Board of Control of the Art Students League, who will act as head, and Miss Irene Gayden, a Newcomb College graduate. In addition to the art courses, an exhibition is planned for each month, the first being a showing of water colors by George Pearse Ennis. Other displays scheduled for the season include paintings by Anne Goldthwaite, a group of oils from the Whitney Museum, and the first exhibition ever given of the original anatomical charts of George Bridgman.

Louisiana State University has recently attracted national attention by the almost phenomenal growth of its student body, now more than 4,000, and the great increase in its physical equipment. Among its new structures are an \$800,000 music and dramatic arts building, which includes three completely furnished theatres, a \$500,000 field house, the largest swimming pool of any college in the country, and numerous other buildings. The well equipped fine arts studio is in the Music and Dramatic Arts Building, while the exhibition gallery is in the War Memorial Tower, which form the entrance to the university.

## University Degrees Attainable

An agreement has been made between the School of the Art Institute of Chicago and the University of Chicago which will enable the school to offer new courses leading to the degrees of Bachelor of Fine Arts and Bachelor of Dramatic Arts. Under this arrangement students will receive all their technical training in the School of the Art Institute, but in addition will take one college course each term in University College, the Downtown Department of the University (located almost directly across the street from the Institute).

At the end of four years the combined academic and technical art courses will qualify the student for his degree.



## A \$100,000 Tiff

This is an account of the first phase of "the Battle of Lime Rock." Other stages of the engagement will be recorded as the conflict and the terrain (both New York and New Jersey are now included) appear to shift.

The last action in the engagement was the bringing of suit in New York by Winslow Wilson, New York artist, formerly of Texas and abroad, for \$100,000 damages against G. Glenn Newell, famous Connecticut painter of cattle, alleged to have been sustained because of words uttered by Newell at the Lime Rock, Conn., annual show, in a clash at the reception over the removal of Wilson's picture, "The Mora Children," from the place of honor and the substitution of Newell's landscape with cattle entitled "Clear and Cold." The controversy does not seem to have its basis in the fight between conservatism and modernism, for both men paint according to tradition, but rather to mutual antagonism between "Old Timer" and "New Comer."

The damage suit was preceded by a "challenge to a painting duel." Let the New York Times tell the story:

"The dispute upon which this curious challenge to a duel hinges grew out of a clash in connection with the hanging of pictures by the respective combatants. As related in the news columns of the Waterbury American and the Waterbury Republican, Winslow Wilson, who has been painting abroad for years and who joined the Lime Rock colony this summer, entered a canvas called 'The Mora Children,' which the hanging committee considered so good as to merit the place of honor in the show. It was there hung, but later removed, so the tale runs, that the space might instead be occupied by a picture of cows by G. Glenn Newell, a regular exhibitor at Lime Rock and a member of this year's hanging committee. The demoted canvas was, Mr. Wilson asserts, put in a very inferior position 'among a lot of academic trash.' Thereupon he withdrew his painting from the exhibition and opened his own, a one-man show in a house close to the art gallery.

"Feeling that his reputation had been injured by this slight and also by an alleged exchange of angry words, before many witnesses, in the gallery, Mr. Wilson issued his challenge to a painting duel, the outcome to decide which, in the jury's opinion, is the better artist. The challenger offered his opponent: 'Your own conditions, your own subject, your own time limit and your own standards of judgment.' In his letter to Mr. Newell the challenger is quoted as saying: 'You are a well known man in these parts. I am a stranger. Your word carries enough weight to deprive me of my chance to live here in Lime Rock by my art. As I am a poor man, my only redress is to appeal to the New England spirit of fair play.' Mr. Newell did not reply to the challenge.

In the Millerton News Mr. Wilson is quoted as saying: "My fight is merely to get a fair showing for my artistic work. Yet I face the incredible situation of a whole town boycotting my picture. After its removal from the art gallery, not one public place in Lime Rock would allow me to show it. . . . It makes

## An Old Bull Locks Horns With a Young One



"The Bull Fight," by Glenn Newell.

In another column of this number of THE ART DIGEST will be found an account of how Glenn Newell, America's famous cattle painter, locked horns with a younger artist in Connecticut, in a combat of invectives, with the result that a \$100,000 damage suit has to be settled by the courts. The art world is wondering whether the older artist or the younger will obtain legal "gore."

Now, the Grand Central Art Galleries in New York are exhibiting, until Oct. 13, a new picture by Newell entitled "The Bull Fight," revealing two animals in mortal combat to

see who rules the field. The Grand Central Art Galleries in their announcement of the exhibition say of the picture: "It shows an old bull who is doing his best to hold the traditions of the past but who is getting a bit the worst of it (or rather the horns of it) by Mr. Durham, Jr.

"The canvas is a particularly striking example of form as well as composition, and is as interesting as the George Bellows prize fighting pictures which deal with opposing forces beautifully balanced and in perfect structural arrangement."

me blush to admit that efforts were made to prevent me from showing the picture in the private house where it is now displayed. Saturday at noon Mrs. Alfred G. Stone told me that I had been expelled from the Lime Rock Art Association. . . .

"One fact . . . is clear enough—Mr. Newell publicly slandered my ability as an artist. I am a stranger here. He is so well known that his slander may actually ruin my reputation and so take the bread and butter out of my mouth. What can I do to prove my merit? Boycotted, no one of influence will come to see my picture. I am judged without a hearing."

In a later number of the Millerton News Mr. Wilson grew exceedingly bitter. "New England," he said, "has burned witches and electrocuted radical agitators. But this is the first time that a New England town has allowed its sadism to outrage the feelings, hopes and intent of a sincere visiting artist.

"I do not propose to let Mr. Newell write my epitaph as an artist. If I am to become

one of the forgotten men of art, I shall never, so long as I am conscious, become one at the pleasure of any academician. After all the devoted years that I have given to my work and dreams, I must be disinherited fairly by public opinion and by the judgment of art critics—if at all.

"Meanwhile, if it takes ten years, I am going to lift the curse that Glenn Newell put on my picture in Lime Rock."

Mr. Newell is quoted by the Waterbury Republican as saying: "The Lime Rock Gallery desires no notoriety of this type, and it has never sought such publicity during any of its previous exhibitions. It has always been conducted as a respectable art exhibit. I am sure I do not care to involve myself in any of these publicity stunts, and I refuse to do so." And in the Millerton News: "It seems that Mr. Wilson is endeavoring to write his own epitaph—and any curse that seems to be on his picture was placed there by the artist himself. The whole episode is unethical, unprofessional and unsportsmanlike."

### BRUMMER GALLERY

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### Morton Galleries Annual Watercolor Show

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### BOYER GALLERIES

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## When Chinese Art Absorbed India's Style



"The Enlightenment of the Buddha," Buddhist Stele, Northern Wei Period.

A Buddhist stele carved of grey limestone dating back to the Northern Wei period (386-534) has been acquired by the Worcester Art Museum. Dealing with "The Enlightenment of the Buddha," this stele is typical of the devotional or votive sculptures commissioned by

pious donors and destined to enrich a temple or shrine. It measures 56 inches in height, 39 inches in width and twelve inches in thickness.

Aside from its aesthetic interest, it is of unusual historical significance because of the importance of its period and its influence on the popularity of Buddhist themes as principal sources of inspiration for painters and sculptors. Although Buddhism was introduced into China as early as the first century of our era it was not until several centuries had passed that it became the religion of the populace rather than a study for philosophers. It was to the rulers of the Northern Wei Dynasty that the new religion owed its increase in popularity. A remarkable efflorescence of sculpture is attested by the monumental carvings in the great caves of Yün Kang and Lung Men in Northern China dating from the fifth century. These sculptures cut from rock show the influences of their Indian prototypes, and yet are imbued with Chinese character and feeling.

The stele in the Worcester Art Museum has figures on both the front and reverse of the stone dealing with the life of Buddha. On the front the figures form a triad with Buddha seated cross-legged against an elaborately carved aureole.

## The International

Preparations are well under way for the opening on Oct. 18 of the 1934 International Exhibition of Paintings at Carnegie Institute, Pittsburgh. Twelve European nations will be represented in this 32nd international, with an assemblage of 253 pictures selected by Homer Saint-Gaudens, director of Fine Arts, during a three-month visit to Europe. The nations are Great Britain, France, Italy, Germany, Spain, the Soviet Union, Austria, Norway, Sweden, Poland, Belgium and Holland. American artists will show 103 pictures, making a total of 356.

Indicative of the rapid changes taking place in the art world is the fact that 52 artists are making their initial appearance this year. As has been the custom of recent years, each national group will be hung in a separate gallery. In the American section, each painter has been limited to one canvas.

Prizes will be announced on Oct. 18. The members of the jury of award are Miss Elisabeth Luther Cary, art director of the New York Times; Alfred H. Barr, Jr., director of the Museum of Modern Art in New York City; and Gifford Beal, American artist. The prizes are: First, \$1,500; second, \$1,000; third, \$500; and a prize of \$300 offered by the Garden Club of Allegheny County for the best painting of a garden or of flowers.

Among others in the exhibition will be: John C. Johansen, Sidney Laufman, Jonas Lie, Ernest Lawson, Bernard Karfiol, Franklin C. Watkins, Maurice Sterne, John Steuart Curry, John Carroll, Leopold Seyffert, Eugene Speicher, Arnold Blanche, Alexander Brook, John Marin, Charles Sheeler, John Sloan, and Henry Lee McFee, in the American section; Augustus John, Henry Lamb, Glyn Philpot, Walter Richard Sickert, Gerald Brockhurst, Colin Gill, Alfred Reginald Thomson, William Roberts, and Vivian Forbes, in the British section; Pierre Bonnard, Maurice Denis, Lucien Simon, André Dunoyer de Segonzac, Henri Matisse, Pierre Roy, Henri Lebasque and Edouard Vuillard, in the French section; Pietro Gaudenzi, Alessandro Pomi, Giuseppe Montanari and Achille Funi, in the Italian section; José Gutierrez Solana, Timoteo Perez Rubio, Daniel Vazquez Diaz and Mariano Andreu, in the Spanish section; Karl Walther, Max Beckman, Theodor Lux, Gert Wollheim and Karl Schmidt-Rottluff, in the German section; Casimir Sichulski, Ludomir Slendzinski and Boleslav Cybis, in the Polish section; Lizzie Ansingh, W. Schumacher and Arnout Colnot, in the Dutch section; Anto Carte, Pierre Paulus, Albert Saverys and Louis Buisseret, in the Belgian section; Bruno Liljefors, Einar Jolin, Otte Skjold, Henric Lund, and Edvard Munch, in the Scandinavian section; Paul Kounetzoff, Peter Kontchalovsky and Alexandre Deineka, in the Soviet section; Victor Hammer, Ferdinand Kitt and Karl Sterrer in the Austrian section.

### Dorothy Grafty's New Page

When the Sunday art page of the Philadelphia Record appears in its new form on Oct. 14 it will be under the editorship of Dorothy Grafty, and one of its features will be a department of reviews of art books. This will be something unique in the newspaper world. Up to now art books have been reviewed in the regular book columns, except on occasions when some of the critics have wanted to take pot shots at Thomas Craven or some other provocative writer.

Miss Grafty was nationally known as art critic of the Philadelphia Public Ledger prior to its purchase by the Inquirer.

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## Do You Know That—

Nearly 28,000 English and other prints were sold in America last year. . . . Edward Bruce has suggested a competition among American artists for a postage stamp commemorating the hundredth anniversary of Mark Twain's birth (1935). . . . Eighty-five sets of the Picasso portfolio of etchings were sold in three days at \$60 a set. . . . Augustus Vincent Tack painted a portrait of his master, John La Farge, whose centennial will be celebrated next year along with Mark Twain's (both were in 1835 and both died in 1910). . . . Leon Dabo has just received the decoration of the Legion of Honor from the French Government. . . . Paula Eliassoph is making an etching of Mark Twain's old house on Fifth Avenue. . . . The Decorators Club in New York is planning a mural show. . . . The Board of Education in New York City is planning an art poster contest among 43 high schools whose subject will be "The Mark Twain Centennial." . . . The magazine Prints will have an enlarged issue in November. . . . Albert Heckman is the husband of Florence Hardeman, violinist, who has been on several tours with Mme. Schumann-Heink. . . . Gustave von Groschwitz, of Ferargil's print department, has just finished a booklet on "How an Etching Is Made." . . . John Steuart Curry, after a trip to the World's Fair with his new wife, is painting a second fresco. . . . The seventh floor is above the eighth in the Carnegie Hall Studios. . . . Childe Hassam made an etching of Peter Platt, printer for etchers, just before his death—a fine gesture from a famous artist to a beloved craftsman. . . . Both Cugat, of orchestral fame, and his wife, Mrs. Francesco Cugat, are etchers, muralists and portraitists. . . . There is talk in the National Academy of a layman membership drive. . . . Some of the "sculptors" who restored the Maine Monument in New York could hardly speak English. . . . Many will wish a Happy Birthday to Hugh H. Breckenridge on Oct. 6, to Walter Tittle on Oct. 9, to Prescott Chaplin on Oct. 10, and to Roi Partridge on Oct. 14?—M. M. ENGEL.

## 25,000 Graduates

The 43rd season of the New York School of Applied Design for Women has opened. Founded in 1892 by Mrs. Dunlap Hopkins, the school has graduated more than 25,000 students. The board of trustees includes Mayor La Guardia, Bishop William T. Manning, George Blumenthal, president of the Metropolitan Museum of Art, Richard F. Bach, Thomas B. Clarke, Jr., Charles H. Higgins, Mrs. Dunlap Hopkins, Lucius N. Littauer, Leon V. Solon, Frank J. Sprague and Myron C. Taylor.

Announcement of the 1934 scholarship awards has been made by Leon V. Solon, president of the school. The Thomas B. Clarke Memorial Prize in the architectural department was awarded to Gertrude Cummings, the textile prize to Mildred Leining, the life class sketches prize to Kathleen Hogg and the preparatory department award to Pola Woitke.

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## El Moschino, Christian, Had Pagan Dreams

An heroic sized sculpture group, "Mars and Venus," by the sixteenth century follower of Michelangelo, Francesco Mosca, called "Il Moschino," has been acquired by the William Rockhill Nelson Gallery of Art, Kansas City, through the Brummer Galleries of New York. The statue shows Mars and Venus seated upon the head of a wild boar which the warrior-hunter has slain. On the tree trunk against which the two are leaning appears the signature of the artist. At the feet of the figures lies the hunting horn of Mars carved in high relief, and from the back of the tree trunk hangs his quiver filled with arrows, exquisitely carved with classical arabesques and masks. The representation is an intimate love scene, but planned and executed by the artist with chaste restraint.

Moschino worked on the preliminary studies for this group in the years 1563-64, and according to tradition the model was made in the studio of Michelangelo, who not only criticized it but may have even done some work on it. The study was shown to Roberto Strozzi, who commissioned Moschino to complete it in Carrara marble in heroic size, to set above a fountain in the court of his palace in Rome. This palace, in the late 1890's, became the property of an Italian art dealer who sold "Mars and Venus" to Edward Perry Warren of Boston in 1900. Mr. Warren first took the sculpture to his English estate in Sussex and later brought it to Boston.

There is published in Giovanni Gaye's "Carteggio Inedito d'Artisti dei Secoli" an interesting letter concerning the block of marble from which the group was carved [translation]: "To Francesco Mosca, Sculptor, 1st Dec., 1564. We have heard of the Venus which you have modelled, and regarding which it is not necessary for us to write further than to say that it is quite proper that you should make your profit in the matter; therefore select the block [of marble] which best suits you and send it to Rome, as I believe it is your intention to do; we shall be pleased to allow it to enter and leave Pisa without paying tax. Cosimo I." The Carrara quarries were a monopoly of the Dukedom, and as Cosimo was a patron



"Mars and Venus." Marble by Francesco Mosca, ("Il Moschino").

of Moschino, he was willing to abrogate for him the marble tax.

The artist was a son of Simone Mosca, also a sculptor, who is responsible for much of the ornamentation on the Cathedral of Orvieto. He was born about 1540, perhaps in Settignano, and had his first training with his father. It is known that he worked on the Cathedral of Orvieto and at the death of his father was offered the task of completing the sculpture there. But Moschino preferred to go to Rome, where he might be closer to Michelangelo, and there is proof that he studied with the great Florentine. Cosimo I was later his patron, and after leaving Rome he worked in Florence, Pisa and Parma.

## Cross Alumni Organize

Students of the Anson K. Cross Art School of Boothbay Harbor, Maine, have organized an Alumni Association with the following officers: President, Ernst Lohrman; vice-president, Bertha Ray; secretary, Miss G. R. Brigham; treasurer, Mrs. Blanche Brewer. Mr. Cross' students have numbered 3,000, and it is planned to build up an association of a thousand this year and to hold a large exhibition at Boothbay Harbor next season. Further plans are to create a permanent gallery there and to build up the endowment fund of the Cross School.

In his home study course Mr. Cross also has a large registration. He is the inventor of the Cross vision-training method with drawing-glasses and vision lenses, to which he has lately added the Vermeer camera, patented last month.

## The Art of Denver

A group of six Denver artists—Marion Hendrie, Vance Kirkland, Albert Olson, Louise Emerson Ronnebeck, Elizabeth Spalding and Estelle Stinchfield—has been invited to send their work on a nation-wide tour, as representative of painting in Denver. The exhibition will go to the following museums: Omaha, October; Detroit, November; Utica, December; Syracuse, January; Albany, February; Elmira, March; Binghamton, April; Hartford, May; Cleveland, June; Dayton, July; St. Louis, August.

From Kansas City the exhibition will return to Denver and start west on a schedule to be arranged by the Western Association of Art Museum Directors.

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## Painting by Chase Is Gift to Los Angeles



*"Dorothy, Helen and Bob,"  
by William M. Chase  
(1849-1916).*

*A Gift of Bertram M. Newhouse to the Los Angeles Art Association.*

The gift of a valuable painting by the famous American artist, William Merritt Chase, has just been made to the Los Angeles Art Association by Bertram M. Newhouse of New York, "in memory of the artist and his wife." The picture, depicting the three children of the artist in early youth and entitled "Dorothy, Helen and Bob," is listed as No. 1 in the posthumous catalogue of Chase's works. William May Garland, president of the Los Angeles Art Association, accepted the gift in behalf of the city as the first of what is expected to be an extensive collection of works by noted American artists.

The canvas, measuring 72 by 48 inches and valued at \$10,000, shows the three children in graceful poses; the younger girl and the boy on a settee in the foreground while their older sister, arrayed in a picture hat, stands behind. The picture, completed with the sure impressionistic touch characteristic of Chase, maintains its balanced composition by means of a suggested vitrine and a picture on the wall.

Chase, who is recognized as one of the outstanding American portrait painters of his time, was born in Indiana in 1846 and died in New York in 1916. After studying in Indianapolis and at the National Academy of Design, he spent six years in the Munich Academy and later studied in Venice. Returning to America, he established his studio in New York, where as painter and teacher he did much to develop the interest of Americans in their own art. Two years before his death he visited Los Angeles and conducted a summer place on the Pacific Coast.

Royal Cortissoz has made this appreciative statement concerning Chase: "What he loved he put upon canvas with a wonderfully en-

gaging touch that not only evokes respect but gives vivid pleasure. His fame is not only kept alive by his work, but is also maintained by his many followers. He is remembered for what he did and for what he taught others to do. He was a constructive figure in this generation. The whole generous force of the man was spent in fostering the growth of good painting in American Art."

A museum, like a living organism, must continue to grow or perish, the growth depending largely on the men behind it. William May Garland, president of the Los Angeles Art Association, was responsible for bringing the Olympic games to Los Angeles; Edward A. Dickinson, the executive chairman, was one of the founders of the University of California in Los Angeles. Other public spirited citizens who are officers of the association are: Russell McD. Taylor, Ralph Arnold, Judge Russ Avery, Arthur S. Bent, Harry Chandler, Willitts J. Hole, Dr. Ernest C. Moore, Harvey S. Mudd, Richard S. Schweppe, Bishop W. B. Stevens, Mrs. Sydney A. Temple and Dr. Rufus B. von Kleinsmid.

Under the experienced direction of Harry Muir Kurtzworth, art director, the best phases of museum management are in force in the association. Mr. Kurtzworth is alive to the fact that the present day art museum differs essentially from its earlier prototype; that aimless collections, brought together without method or system, are usually without didactic value. He believes that a museum should be organized for the public good and should be a fruitful source of education, recreation and inspiration; that to be of teaching value museum management and classification must be carefully studied; acquisitions must be added to their proper sections and the random pur-

## Veering to Crafts?

C. J. Bulliet, art critic of the Chicago News, voices a note of complaint against the Museum of Modern Art in New York for veering, as he thinks, from the fine arts to the crafts. The museum which, he says, "started so brilliantly a few years back as an exhibition place for what was grand and significant in contemporary painting and sculpture—a sort of giant-scale version of our Arts Club of Chicago—is drifting more and more in the direction of the crafts. . . .

"Maybe it is advancing instead of deteriorating—maybe this is an era of 'art' manifesting itself in the svelt lines of burnished machinery, as there are plenty of theorists to contend. But there are certain of us old-fashioned enough to prefer the museum's activities in 1930-'31, which started with the tremendous Cézanne-Seurat-Gauguin-Van Gogh show, to the season of 1934-'35, which opens with a selection from the performances of the public works of art project and continues Oct. 17 with a housing exhibition.

"Nor is the Nov. 14 show much more exciting—the 'fifth anniversary exhibition.' This is to be a show 'designed to suggest what an ideal permanent collection for a modern museum of art in New York should contain'—including 'photography and the graphic arts, architectural, industrial and commercial arts,' as well as painting and sculpture. While I still maintain that an apple by Cézanne is superior to the head of a Madonna by Raphael, I'm not yet ready to accept a door-knob by the Simmons' Hardware Company in preference to the knob atop the Venus of Cranach. Maybe I'm wrong—if 'old hat' fits, I'll wear it!

"The one exciting event of the year (to me) is announced for March 18 to May 14, a comprehensive exhibition of African art, to be directed by James Johnson Sweeney, who assembled the recent magnificent small show of abstract art for the Renaissance Society at Wieboldt hall, University of Chicago.

"I'd like to see, out of mild curiosity, the show opening Jan. 30 of paintings by George Caleb Bingham (1811-'79), known as 'The Missouri Painter.' But I'm afraid I'd leave the museum with a very, very cursory glance at the simultaneous show of sculpture by Gaston Lachaise (principally because my old friend, John Kraushaar, who handles Lachaise, might ask me about it when I dropped into his galleries to see his latest Matisse, much to my embarrassment). And I'm sure I'd avoid industriously the third 'one-man show' in the museum, architectural plans by Henry Hobson Richardson.

"And that is the 'season,' as the Museum of Modern Art plans it out!"

chase or acceptance of works of art below certain standards discouraged. Mr. Kurtzworth has expressed himself as highly pleased with Mr. Newhouse's gift, adding that it has set a high standard for the Los Angeles Art Association.

Mr. Newhouse, in presenting the Chase painting, said: "I have always been a great admirer of William Merritt Chase and consider this to be a particular fine example of his portraiture. I do feel that the fifth city in size and importance in the United States is accepting a masterpiece worthy of a place in its permanent collection of great American artists, but nevertheless it is my sincere hope that the time will come in the not distant future when this will be one of the least in its great collection."

## Orozco Controversy

[Continued from page 6]

vacuum. That at least a partial vacuum has existed in American art, particularly in the mural field, for many a year in spite of our precious birthright, will not be disputed by any earnest and studious American painter with great hopes for the future. I assume personal responsibility for this statement by believing myself to be at least earnest and American.

In my opinion Orozco, through undisputed earnestness and conscientious effort, has attained a technical ability which places him well above the run of American painters. Sheer blasphemy, I suppose. I am not defending the Dartmouth murals but—nature abhors a vacuum.

In the history of art, there is no evidence that the influence of Dutch art on the Italian, or vice versa, led the youth of either country to the dogs. In citing this example, I am not forgetting that in Mr. Watts' opinion there is probably no comparison. His contempt for Toltec-Aztec culture, (among the oldest in this hemisphere), is evident. Fair spoils for the debauchery of the Spanish invaders.

The fray which Mr. Watts' article will surely provoke—I tried to resist—really aligns itself, in my opinion, between those who derive comfort, pride and prestige from expounding the glories of so-called tradition and those whose joy is in *doing*, and who thus may contribute to the growth or development of real tradition. On one side, the combatants choose to remain on safe but false ground. The discarded Japanese theory of "the closed door" is their policy, prejudiced criticism the weapon to defend it with. On the other side will be those who justify themselves by *doing*. To work is their greatest need. They make no defense for their own work, but take pride in defending the honest efforts of others, impartially. They are on real but dangerous ground. Tradition with them is a living thing.

The American painter need not necessarily set foot outside his own country, state or town for that matter, but there is no health in the idea that he should shut himself up mentally in the too much trumpeted Puritan tradition. This is a sign of weakness and fear. To refute it, one could cite any number of examples, but Rubens will serve. Among great national arts, the growth of the Greek tradition was fed by Persian, Egyptian and other influences about which Mr. Watts undoubtedly knows a great deal more than I. But mention of the Egyptian or Assyrian will fall on deaf ears in the case of one who refers to the "old and hideous native divinities of Mexico," and "the extremely tiresome traditions of an alien and somewhat abhorred civilization of the Toltec-Aztec cults."

May I repeat that I am not defending the Dartmouth murals. They may have many more faults than I am competent to discover, but at least they are the faults of one who dares to *do*, which places them in a category to which extremely few other wall decorations in this country belong. If for no other reason, they seem to me valuable to all students. Until we can do better, they will remain important.

[Still another terrific onslaught on Mr. Watts is made by Hugh R. O'Neill of New York. He entitles it, "Mr. Watts' Fire-cracker," and excerpts are printed below.]

By HUGH R. O'NEILL

It would appear in the 1st September number of THE ART DIGEST, from the rancorous

little explosion of Mr. Watts, that personal prejudice against Mexicans in general and Orozco in particular has dealt this Philadelphia's "eminent critical faculties" a blinding blow. Mr. Watts, apparently, at mention of the word Mexican sees nothing but red, ignoring in his haste or fury the cooler shades of reason. His criticism is, to be sure, eminently biased.

The first premise upon which Mr. Watts bases his whole-hearted condemnation of the Orozco murals at Dartmouth is singularly misleading. With Olympian finality he states Orozco's subject matter "deals with the old and hideous native divinities of Mexico before the Conquest."

To see so short a distance is, of course, Mr. Watts' personal misfortune, and with humanitarian alacrity we would suggest the immediate service of a good optician. Orozco's mural deals with a great deal more than Indian divinities, and why his Indian depiction which by no means takes up the space of the entire mural should strike any one as inappropriate, and for Dartmouth particularly, is, to borrow the rolling words of Mr. Watts, "probably one of the most amazing if not amusing spectacles ever presented to American college life."

Dartmouth College was originally founded by Eleazar Wheelock nearly 200 years ago as an outgrowth of Moor's Indian Charity School; it would have been odd indeed if Orozco had overlooked this interesting fact and given no space in his mural to the representation of Indian culture. But with true Philadelphian patriotism, Mr. Watts prefers that American traditions should begin where Mr. Watts personally wishes them to begin—with the Puritans. All that came before this is "tiresome," "hideous," or irrelevant.

Perhaps to Mr. Watts! To thousands of other Americans, to say nothing of Europeans, the myths and traditions of the American continent prior to the poke-bonnet epoch prove as interesting and illuminating as those of Greece or Rome, of Egypt, Persia, Japan or India. And why not? One would be interested to know Mr. Watts' peculiar reason for thinking otherwise.

From the "traditional" standpoint Orozco has handled his mural legitimately and brilliantly; from the artistic no less. No one, with the possible exception of Mr. Watts, who has actually stood before Orozco's panel entitled "Pre-Columbian Golden Age," can deny the mastery and beauty and truth of Orozco's conception. . . .

Recognizing this fact, Orozco honestly portrays it in his mural. Mr. Watts apparently would have us hide the skeleton of the American Indian in the American back-hall closet. Which is poppy-cock.

As for Mr. Watts' other premise that it is a violation of something or other, not made quite clear by Mr. Watts, to allow a Mexican to paint Quetzolcoatl, Tezcatlipoca, etc., on the walls of an American college and to expect New England students to "revere" alien divinities, this idea was not Orozco's, but superimposed by Mr. Watts in his strange flare of malice. Mr. Watts sadly visions the Dartmouth students as "unfortunate," as practically ruined. . . .

Under this stultifying dictum no student should view the Grecian "mess of pottage" either. Out with the Hermes of Praxiteles, out with the Centaur and Eros in the Louvre, out with the Venus de' Medici, out with the head of Zeus, lest New England students "revere" them and give up their American birthright. "Let us have bigger and better Puritans!" ap-

[Continued on page 22]

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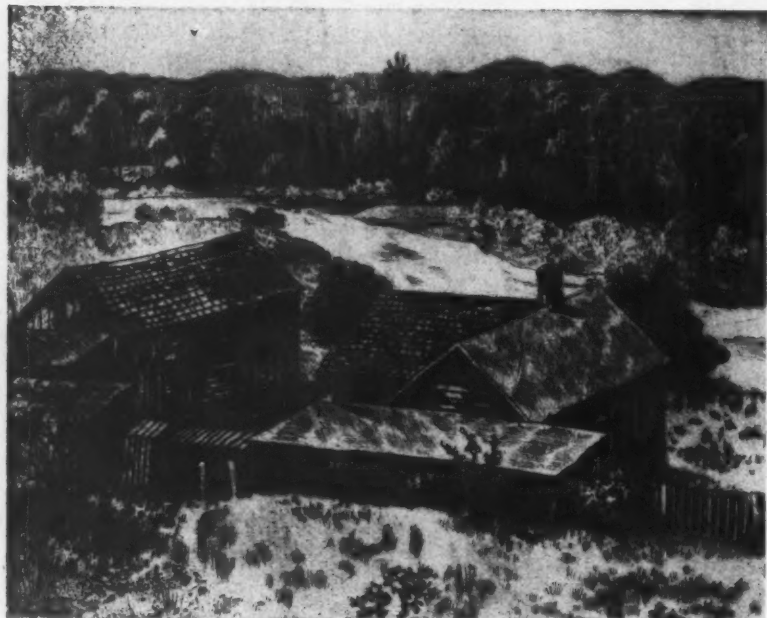
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## Among the Print Makers

### "A Mournfulness" Expressed by Prize Print



"An Abandoned Farm." Etching by Gustav O. Dalstrom.

Gustav Dalstrom is the winner of the \$500 prize in the semi-annual exhibition of the Chicago Society of Etchers, which was presented at the Roullier Galleries during September. His winning print, "An Abandoned Farm," is pronounced by C. J. Bulliet, critic of the Chicago *Daily News*, "a thoroughly American rustic scene, honestly observed and executed with both imaginative insight and sensitive skill." It will be used by the society as its 1934 publication for association members. The award was made by the executive board of the society

with Hugh Dunbar acting as guest critic.

In Mr. Bulliet's opinion the title is thoroughly timely in these days of the depression and the great drought. "But," he continues, "Dalstrom is a poet, not a propagandist. There is no violence in his picture against political conditions—just a mournfulness that a rural family couldn't make a go of the enterprise." This critic found in "Remembered Corner" by Frances Foy, Dalstrom's wife, the other "headline" picture in the show, writing that "Miss Foy, like Mr. Dalstrom, sees life through a poetic haze, very rare in this era of the brittle in art. In their etchings they incorporate the spirit of their paintings, particularly their water colors. While both are poets, both sensitive, both skilled, they go their separate ways, neither imitating the other—distinctive personalities. They do not resemble each other even to the degree of Manet and Berthe Morisot."

### Print Corner's Anniversary

The Print Corner of Hingham Center, Mass., is observing its tenth anniversary with an unusual print exhibition suggesting the development of prints during a decade of sharp changes. It includes loans of notable prints now absorbed into permanent collections. The exhibition, lasting until Oct. 13, recalls the beginning of the Print Corner in 1924, when invitations were sent out to a modest exhibition in a private house in Hingham Center, where "Etchings by French Artists of the Nineteenth Century and Americans of the Twentieth" were shown.

The house, very little changed, now receives and distributes prints for artists in Japan, China, Italy, England and the United States, and has furnished exhibitions for museums and colleges throughout the country.

THE ART DIGEST presents without bias the art news and opinion of the world.

## Orozco Controversy

[Continued from page 21]

pears to be Mr. Watts' dictum from beginning to end.

We incline to disbelieve in Mr. Watts' wrung heart and wet handkerchief. We incline to believe that the Dartmouth students will be enriched by a broader view of life because of Orozco's brilliant mural. And we incline to believe that in a calmer moment Mr. Watts will concede that it is better to have one powerful painting on this continent by Mexican, Spaniard, Oriental or African than nine thousand American mediocrities, and that it would be wiser to be gracious to any foreigner who can give to America richer ideas and more dynamic art than we have shown the capability of producing in 200 years.

Let Mr. Watts continue to burn his incense before the shrine of Gilbert Stuart in peace. Few will trouble him. The exodus is going northward toward Orozco.

### Critics Join Controversy

Edward Alden Jewell, art critic of the New York *Times*, asserted that Mr. Watts' "vigorous arraignment deserves to be read. There will, no doubt, be those who agree and those who disagree with the stand taken. Mr. Watts writes with manifest feeling. Some of his strictures seem rather amazing, and at least one reader cannot but suspect that in his crusading zeal Mr. Watts has magnified certain of the more 'burning issues' drawn into review; issues that possibly never even occurred to the artist himself."

Mr. Jewell undertakes briefly "to answer three questions put by Peyton Boswell in his editorial comment:

"Q.—Is the art of ancient America capable of stirring aesthetic emotions in the United States? A.—Aesthetic emotion? Yes, that, certainly.

"Q.—Has this civilization left a heritage which Anglo-Saxon America can value? A.—Depending upon the equipment of the individual—yes, by all means.

"Q.—Are its symbolism, its colors and its forms ever likely to thrill a race of different blood and different tradition? A.—That must depend upon the artist. With respect to Orozco—yes."

William Germain Dooley, art critic of the Boston *Transcript*, quotes a considerable portion of Mr. Watts' article, and comments on his attack. "Orozco," says Mr. Dooley, "was, with Diego Rivera and other Mexican artists, at complete odds with the tendencies of our governing systems and our economic structure. To put it plainly, he was, and is, a communist, deeply in sympathy with the injustices and hard lot of the Mexican peon, and the thwarted rights of the underdog. So we find that when Orozco set out to portray the Epic of America for Dartmouth, the result is a transplanted Mexican ideology with the communist spirit pervading the whole. As a consistent follower of this theory, the North American civilization is considered an offshoot of European growths, and the Central American theme is developed and glorified as the only true American culture. The recently published booklet illustrates and gives a running commentary on the harrowing tale, with an introduction by the artist which says that in every work of art there is 'always an IDEA but never a STORY' and then proceeds to illustrate his mural which (especially in its early division of aboriginal culture) is comparatively devoid of significance to the North American without the running commentary."

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## The News of Books on Art

### Bell's Latest Book

"People who live by art have at least this much to depend upon: for them art does work miracles, and that is all they claim."

This is the concluding sentence of Clive Bell's latest book, "Enjoying Pictures" (New York; Harcourt, Brace & Company; \$3).

The last paragraph of the book begins as follows: "Those who take art seriously are those who find in art an escape from life. No wonder they take it seriously. By means of a thrill sensational almost in its impact—have you never jumped out of your chair and walked about the room on reading some particularly fine passage of poetry?—they are carried out of themselves, out of this world, into the world of the spirit. They make a religion of art, say the Philistines sarcastically. The Philistines are right, their taunt is well founded, if to live by and for ecstasies that are not of this hum-drum world is to be religious. Artists and aesthetes have a lively faith in another, a better, but not a future life; and their faith is firm because it is based on experience. . . . The religion of humanity is woefully and daily disproved by the facts."

Now for a little vitriol to pour on Clive Bell's spirit. The first American critic to review the book was Thomas Craven in the New York *Herald Tribune*.

"To those who have followed the curious vagaries of modern art," says Craven, "Mr. Bell's line is familiar: he is the inventor of the aesthetic emotion. That is to say, he avows that certain combinations of forms and colors arouse within us—or rather within a handful of intellectuals endowed by the great Creator with an abnormal receptive apparatus—a unique emotion, a delicious mental conception unlike anything else in the world, uncontaminated by the savor of reality, unrelated to the emotions ordinarily registered by the sense organs—a spiritual orgasm as pure as a Platonic essence. The fact that his ecstatic fallacy has been exposed again and again by authorities in every department of art and science makes no impression upon him, and he replies facetiously, 'How unlucky for them!' He is aware that his theory of appreciation is shopworn, a little silly, and less tenable today than in the mad flurry of Cubism, but he will not give it up. It is his theory—it is all he has in the world."

"The present volume consists of three meager essays in which Mr. Bell attempts to analyze his behavior before certain canvases in the National Gallery, before the Raphael frescoes in the Vatican, and finally to explain the value of his meditations as a hedonic philosophy of life. It is difficult even for so professional an aesthete to write convincingly of fugitive private ecstasies, and in consequence most of

the book is given over to entertaining chatter on the vulgarities to whom the luxuries of the higher appreciation are unknown. He divides his responses into two mental states: first and foremost, the primary exaltation, the pure and momentary thrill aroused by the recognition of the formal elements of a picture; second, 'the aesthetic mood—the happy state of mind kindled by the pure aesthetic thrill and sustained by subsidiary and adventitious qualities' such as historical and literary overtones, representational factors and the individual characteristics of genius.

"Boiled down, this means that Mr. Bell derives his major enjoyment in art from formal relationships—not from what is communicated but from the abstract basis of design, from the way in which things are put together. It means no more than that, although anything may be pumped into his theory by irresponsible fantasy or special pleading. But it is rather surprising that he should get such a kick from the diagrammatic side of art when his actual knowledge of design is so limited and so literary."

"The use of art as an aesthetic toy, or the restriction of the function of art to a few specialists in possession of abnormal sensibilities or imposing technical knowledge, occurs in periods when art serves no human purpose. . . . This aesthetic attitude carries with it many absurdities. Mr. Bell . . . seems to believe that the old Italian masters labored, not to embody in paint the collective faiths and common ideals of their people but to exhibit a talent for organization which, in the remote centuries, should provoke an aesthetic retching in the bosoms of experts; that Daudmer sacrificed his life to provide a few high-brows with a voluptuous drawing room thrill."

"But Mr. Bell, though he employs art as an affectation of caste, is honest in his predilections. I do not doubt for a moment that he extracts enjoyment from his pursuit of the aesthetic emotion; and I am prepared to agree that it is a more intelligent method of killing time than chasing the fox or playing bridge. But I find it hard to sympathize with a man who uses art as a substitute for intoxicants and physical pleasures. . . . He concludes his book with the admission that art, with him, is an 'escape from life.' It is indeed, but in escaping life he has also escaped the meaning and purpose of art."

### New Michigan Group

A new group of Michigan artists is being formed for the organization of exhibitions. Tentatively the membership will include Mildred Williams, Isaac Rader, Walt Speck, Reginold O. Bennett, Sarkis Sarkisian, John Pappas, Edgar Yaeger and Vetold Pasternacki, all of Detroit, Jaroslav Brozik of Flint and Jean Paul Slusser of Ann Arbor.

Florence Davies, art critic of the *Detroit News*, writes: Here is a varied and an unusually strong group. They by no means all paint in the same idiom. Yaeger is extremely free and imaginative, Bennett is well-ordered and thoughtful, Pappas hits hard and lets the chips fall where they may. Slusser is sensitive, highly intelligent and finished, Sarkis free and interested in emotional connotation and color, and so it goes. Some of the group are fairly conservative, others more abandoned, but all have developed interesting personal expressions which should make a show with no dead spots."

## League Department

[Continued from page 31]

new buildings and other items of local interest be included. . . . Your attention is particularly called to the request that all over the state, in every school district, there be held exhibitions of the arts and crafts work of the pupils of our public schools, with illustrated art programs in school assemblies and any other plan that the local district may develop. This is an opportunity to give publicity to the splendid art work which is being done in the Pennsylvania schools and a particularly fortunate opportunity to interest parents and school patrons in this valuable contribution which the schools are making to the children and life of the community. Will you kindly interest your art teachers and supervisors in this national movement for the promotion of the American Arts for American life?"

In the communication sent out by Mrs. Harvey is the following comment: "For complete and condensed information as to the latest happenings in the art world no printed material is as satisfactory as that contained in *THE ART DIGEST*. A ten-minute talk compiled and given by a chairman keeps every one informed without much effort. Your membership in the American Artists Professional League entitles you to this magazine."

Mrs. Frederick Hall, local chapter chairman. A. A. P. L. of St. Louis, is planning a Fine Arts Week which will commence with exhibitions of local art in the October meetings of clubs in Missouri.

### Frazier Opens a Gallery

Another New York art gallery, Frederic Frazier, Inc., has opened at 9 East 57th St. Mr. Frazier began his career with the Ehrich Galleries in 1917, and for several years has been connected with the Newhouse Galleries in New York as vice-president.

The Frazier Galleries will conduct a general business in paintings, but with emphasis on pictures of the Old English and the Early American schools. Mr. Frazier has family connections both in London and in Scotland which are calculated to turn up some interesting things for the American connoisseur.

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## A Review of the Field in Art Education



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## Art as a Career

That no parent need fear that a boy or girl who studies art has an economic handicap; that art students face just as great an opportunity as those who study law, medicine, engineering and the other professions; and that this is due to the ever increasing demand of industry for good art, are some of the contentions made in an announcement by Edmund Greacen, president of the Grand Central School of Art, of New York.

"Industry needs art today more than ever it has in history," Mr. Greacen emphasized. "Commercial interests have discovered that they must present their wares in the most attractive form possible to attract the attention of prospective customers and art, therefore, has become an absolute necessity.

"The depression has had at least one beneficial result. It has developed a love and appreciation of art that is becoming more widespread daily. The woman in the home has found through art the means of beautifying her place of residence, whether it be large or small, in the city or the country, making it a more desirable place in which to live. The society figure, tiring of demands upon her time by mere superficial things, has turned to art for a more satisfactory way of expressing herself. Commercial magnates, professional men, important figures in business life are finding surcease from everyday strain by taking up the study of art as a hobby or for more profitable reasons.

"America is coming into its own as a nation of culture and our art future can be looked forward to with utmost confidence. The entire country is developing a new art consciousness brought about by the great impetus given to art through industrial channels. Greater opportunities exist for a trained artist today than ever before. We have found, here at the Grand Central School of Art, that if one has the art urge in his nature, one cannot be happy until he is expressing just what he feels through medium of the brush. People who have that urge will never be truly content until they have the chance to develop it. Every young person who believes he or she can become an artist deserves an opportunity of study. . . .

"Parents need have no fear that the boy or girl who enters the field of art education today is selecting a life of 'starvation,' as was the opinion formerly popular with many persons. With the entrance of art into practically every field of industry the demand for the work of the artist is greater than ever before. For instance, in the automobile field, a highly important part is played by design and color, since competition demands a beautiful car as well as a balanced engine. The artist who designs the body and selects the colors for a new model is well compensated for his taste which may gain or lose hundreds of thousands of dollars in sales for his employer.

"In advertising, color, balance and design must be understood and used to attract attention and please the eye. Many of the nation's greatest artists are called upon to glorify everything from chewing gum to jewelry. This highly profitable work can be seen in whatever direction one may look and in every publication into which one may delve.

"Demands for beautiful wares in commercial and professional life are steadily becoming more onerous, and this very pressure is

largely responsible for the ever increasing appreciation of art which is spreading over America. Every line of activity has need of trained artists. I know that this demand is growing. For the artist whose talent is genuine the field of painting and sculpture is unlimited. As always, there is plenty of room at the top. Real talent cannot be hidden and there are so many galleries and exhibits that it is comparatively easy for a promising pupil to have his or her works displayed in a metropolitan setting.

"The time has arrived when the boy and girl wishing to study art should be given as much sympathy and encouragement as those who wish to study medicine, law, engineering and so on. Art is just as much of our national life today, just as important and just as lucrative as either of the professions mentioned, or any other."

## Technique Keeps Step

C. A. Brodeur, who has opened an art school in New York, has some positive and striking ideas on the subject of teaching. "If you really want to paint," says he, "there is no limit to your powers except your mental and spiritual makeup and your will to stick at it. Provided, of course, that your energies are directed toward the right goal.

"Forget about technique, and concentrate on the idea behind your picture. Sharpen your observation, learn to choose only those parts of what you see that will contribute best to the expression of your thought, and you will find technical powers keeping step with your demands."

Mr. Brodeur considers painting and drawing from memory, and drawing from models in action, to be invaluable aids in training both the mind and the hand.

## Brcin at Rockford

John Davis Brcin, young Chicago sculptor, has been engaged as part time instructor in sculpture at Rockford College, Rockford, Ill. Formerly he was instructor at the Minneapolis Institute of Arts and he has conducted classes of his own. Painting at Rockford is taught by Marques E. Reitzel.

A fellow-countryman of Ivan Mestrovic, Brcin has achieved prominence for both his portrait sculpture and his symbolic creations. He did the sculptural work for the Joslyn Memorial at Omaha, Neb., and the heroic statue of Cyrus McCormick for Washington and Lee University. Among the awards and honors accorded him are the Byron Lathrop European scholarship from the Art Institute of Chicago, the Logan Medal at Chicago, and the Catherine Barker Spaulding sculpture prize from the Hoosier Salon.

## Grigware and Mizen to Teach

Edward Grigware, painter, and Fred Mizen, illustrator, head the group of new faculty members for the 33rd annual fall and winter term of the Chicago Academy of Fine Arts. Other professionals appearing on the Academy's faculty for the first time are Elizabeth Killie, costume designer; Harry Reising, who will assist in the new lecture course, and Mrs. W. W. Felts, fashion layout artist, who will teach commercial art and fashion illustration in the night school.



## A Review of the Field in Art Education

### Lukens Sets Mark in Teaching of Ceramics



Work by Ceramic Students of Glen Lukens at the University of Southern California.

To the study of ceramics, an art as old as civilization itself, have come some new meanings in the interpretations of Glen Lukens, professor in the College of Architecture and Fine Arts of the University of Southern California. From the trade and art centers of Europe and America, Mr. Lukens in his search for new beauty and form has developed a technique that is peculiarly his own. In seeking to avoid academic teaching he has found new expressions of sincerity and simplicity.

By the proper combination of usefulness in industrial art with beauty in proportion, line, form and color, his students are learning the secret of his success. Problems are given, each a series of processes in themselves. These problems include clay technique, glaze compounding, surface enrichment and functional use as well as design and expression. Each must be thoroughly mastered before the next step is undertaken.

Deep, rich colorings, often with mysterious effects and with flashes of brilliant hues for accent, are obtained by the students, who do their own firing and compounding in the studio kiln. Sometimes burned pine knots are sought in mountain areas to produce effects in coloring not found in any other way. Mr. Lukens has specialized in color, having spent three years in the famous potteries of Europe searching for certain combinations of blues and reds which have since become characteristic.

The above reproduction illustrates some of

the work of Mr. Lukens' students. The unique pot shown in the lower right-hand corner is done in a delicate off-white of egg shell mat glaze. Its graceful handle is conveniently grasped near the center of gravity and allows ease in pouring. The spout, in proper proportion and balance, permits easy flow of contents, while the top, when the vessel is tipped, is prevented from falling by the simple but effective structure of the handle. Just behind the pot, in the photograph, is a sixteen-inch platter with a slight curve which serves as an inspiration to form and also to enhance its function. It is done in a fine glaze of French green over pale orchid. The effective bowl of colored clay slips is another example of student handicraft in contour and beauty.

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erences. Address Box 102.**Adequate**

American art schools are 100 percent adequate for the needs of American art students in the opinion of Glenn Wessels, critic of the San Francisco *Argonaut*. He says "that with a few exceptions, American art schools and art teachers are better, more efficient, work harder for less money and are more sincere than existing European art establishments. In the first place the European institutions are riddled with favoritism policies and graft to an extent here unheard of. The French 'maitre' does very little teaching. In most of the ateliers he confines his efforts to collecting fees through a secretary and to very occasional dramatic appearances, when his students bask in his greatness, when he condescends to repaint a canvas or so. Between these exceptional occasions the student flounders along in his own way. After a course of this kind the American student can go back home and say that he 'studied with the great Fromage!' He can say this whether the period of study was one week or one year."

The real value of a student's sojourn in Europe, thinks Mr. Wessels, is "the constant contact with and study of the masterpieces in museums and collections. The Louvre, the Prado, the Pinakotek, the Uffizi are great repositories, invaluable reference libraries for painters and craftsmen. These are the real bases for the cultural claims of European schools. With the rapid enlargement and enrichment of American museums a purely American art training becomes more and more feasible."

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"The school has grown rapidly in the four years of its existence, until this year, for the first time, it offers a full time schedule of day and evening classes. Leaders in all field of art have given their support to the school's ideals and their time to make possible the very complete and outstanding schedule."

Among the regular instructors are Nicolai Cikovsky, Louis Lozovick, Anton Refregier, Raphael Soyer, Ben Shahn, A. Harriton, Aaron Goodman, H. Glinenkamp, James Guy, Girolomo Piccoli, Jacob Friedland, Paul Curtis, Marya Morrow and Hideo Noda.

The emblem of the school is a clenched fist holding a brush, a pen and a sculptor's tool.

**Three-Fold Gain in Enrollment**

Enrollment in the Kansas City Art Institute, according to Minna K. Powell, art critic of the *Star*, is three times what it was a year ago, and Rossiter Howard, the director, believes this will be the best year in the history of the school. Two new courses are announced. Walter Alexander Bailey will teach landscape painting Saturday afternoons and Walter Elfeldt will have a class in pottery Thursday mornings.

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MISS AGNES MAYO, Secretary

## Free But Rigid

Annot, founder of the Annot Art School which has just opened in Rockefeller Center, advocates the theory that the ideal modern school of art must have a policy of laissez-faire in regard to the inherent talents of its students but must maintain rigid requirements where craftsmanship is concerned. "Too often in our modern schools," she says, "the emphasis has been in the opposite direction, and the students have been taught to imitate their instructors."

Another of her convictions is that it is impossible to have too many art schools—providing they work together toward a deeper understanding and a better method of stimulating the talented.

Annot, who in private life is Annot Kriger-Menzel Jacobi, feels that the period of improvisation in art is over: "The paths of improvisation are entirely too hazardous, and the day when the master turned his pupils loose in the studio and told them to 'express themselves'—those days are over." The student of today, according to this German artist, whose father was the nephew and adopted son of the famous painter Adolph von Menzel (1815-1905), is demanding a sound basis of craftsmanship—a thorough knowledge of the ways and means of the art of all ages, a working foundation on which to base his own individual expression. Following this theory, the school requires all painting students to take a course in materials and basic techniques, a course designed to train the painter in the preparation, the use and the care of the tools and the materials of his craft, as well as the chemistry of the colors with which he works.

Besides Annot, whose work was introduced to America at a highly successful exhibition at the Marie Sterner Galleries last winter, the faculty is composed of Bertram Hartman, Rudolf Jacobi, Mary Turley Robinson and Kurt Roesch.

### Huntington Visitors Increase

The Henry E. Huntington Library and Art Gallery at San Marino, Cal., was closed to visitors during October, for the annual renovations, to open again on Oct. 2. In July and August 34,000 persons visited the collections, almost a third more than during the same months last year. Persons desiring admission cards should address the Exhibitions Office and enclose a self-addressed stamped envelope.

## The Hans Hofmann School of Fine Arts

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It seems to me that Hans Hofmann has a better grasp than any other artist-teacher upon the problems of plastic formal organization, which lie at the heart of Modern Painting. In so far as training and personal contact can make students into painters, Hans Hofmann offers more than anyone else I know—and his school should become a creative center unsurpassed in Europe or America.

Sheldon Cheney.

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# Great Calendar of U. S. and Canadian Exhibitions

**MONTGOMERY, ALA.**  
Museum of Fine Arts—Oct. 14-31: Exhibition of 17th, 18th and 19th century English and American portraiture.

**LA JOLLA, CAL.**  
La Jolla Art Association—Oct.: Oils and miniatures, Mrs. Martha Jones.

**LAGUNA BEACH, CAL.**  
Laguna Beach Art Association—Oct.: Fall exhibition.

**DEL MONTE, CAL.**  
Del Monte Art Gallery—Oct.: Exhibition by California artists.

**LOS ANGELES, CAL.**  
Los Angeles Museum—Oct.: 14th annual exhibition of California Water Color Society; book illustration by Sylvain Surave; wood blocks, Vernon Morse. **Biltmore Salon**—Oct.: Paintings, Jack Wilkinson Smith. **Foundation of Western Art**—Oct.: Second Regional Group Exhibit (San Diego); California pictorial photography; selected crafts and book binding. **Stendahl Art Galleries**—Oct.: Landscapes, Elmer W. Schofield; portrait and still life, Nicolai Fechin; design and book illustration, Ben Kutcher.

**MILLS COLLEGE, CAL.**  
Mills College Art Gallery—Oct. 12-Nov. 25: Early Chinese art.

**OAKLAND, CAL.**  
Oakland Art Gallery—Oct.: Second annual exhibition.

**SAN DIEGO, CAL.**  
Fine Arts Gallery—To Oct. 15: "History of Man," sculpture by Malvina Hoffman; Charles A. Fries painting exhibition. Oct.: Progressive painters of Southern California.

**SAN FRANCISCO, CAL.**  
California Palace of the Legion of Honor—Oct.: Western painting. S. & G. Gump—To Oct. 6: Etchings, Max Pollak; prize winning paintings of the California State Fair. Oct. 8-27: "Fifty Prints of 1934."

**SAN MARINO, CAL.**  
Henry E. Huntington Library and Gallery—Oct.: Special exhibitions.

**DENVER, COLO.**  
Denver Art Museum—Oct.: Paintings, Stanley Hunt, John Ford; oils and water colors, Tabor Utley and Grace Bartlett; wood block prints, Royal Willis; drawings, Mrs. Bennett Kassler. **HARTFORD, CONN.**  
Avery Museum—Oct.: Drawings and paintings for the Russian Ballet.

**NORWICH, CONN.**  
Slater Memorial Museum—To Oct. 7: African Bushman paintings.

**WILMINGTON, DEL.**  
Wilmington Society of Fine Arts—To Oct. 27: Pen and ink drawings and paintings, Howard Fyle.

**WASHINGTON, D. C.**  
Arts Club of Washington—Oct. 7-27: Oils, water colors and etchings by Landscape Club of Washington. **Corcoran Gallery**—Oct. 9-28: Whistler etchings. **Smithsonian Building** (Division of Graphic Arts)—Oct. 8-Nov. 4: Lithographs, Albert W. Barker. **Library of**

**Congress** (Division of Fine Arts)—Oct.: Original drawings for illustrations by William A. Rogers (1864-1931).

**ATLANTA, GA.**  
High Museum of Art—To Oct. 15: Paintings by Robert S. Rogers and Benjamin E. Shute.

**MACON, GA.**  
Macon Art Association—To Oct. 15: Twelfth Circuit Exhibition (Southern States Art League).

**CHICAGO, ILL.**  
Art Institute of Chicago—To Nov. 15: Century of Progress Art Exhibition; Print Exhibition of a Century of Progress. **Arthur Ackermann & Son**—To Oct. 27: Drawings by Thomas Rowlandson. **Carson Pirie Scott & Co.**—Oct.: 18th century English portraits; antique furniture. **Chicago Galleries Association**—To Oct. 15: Paintings by Karl Plath, Bessie Helstrom, Edward K. Williams, Tunis Posen. **Findlay Galleries**—Oct. 1-15: Examples of Nattier, Lancret, L'hermite and French portraits; paintings by Inness, Wyant, Homer, Martin, Moran, Warren Davis, Murphy, Tryon.

**NASHVILLE, IND.**  
Brown County Art Gallery—To Nov. 15: Paintings by members of Brown County Art Gallery Association.

**RICHMOND, IND.**  
Art Association of Richmond—Oct. 7-29: 38th annual exhibition of Richmond painters.

**DES MOINES, IA.**  
Des Moines Art Association—Oct. 7-28: Iowa Artists' Club Exhibit.

**LOUISVILLE, KY.**  
Art Association—Oct. 10-24: "Our Government in Art." **J. B. Speed Memorial Museum**—To Oct. 29: No-jury exhibition of Kentucky and Southern Indiana artists.

**LAWRENCE, KANS.**  
Thayer Museum—To Oct. 16: Water colors, Joseph M. Kellogg.

**NEW ORLEANS, LA.**  
Isaac Delgado Museum of Art—Oct. 7-31: Exhibition by New Orleans Artists' Guild; local PWAP artists; paintings by Maurice Braun.

**BALTIMORE, MD.**  
Maryland Institute—To Oct. 15: Work by day students; (print room), work by night school students.

**HAGERSTOWN, MD.**  
Washington County Museum of Arts—Oct.: New acquisitions.

**ANDOVER, MASS.**  
Addison Gallery of American Art—To Oct. 10: Japanese puppets, masks and Cambodian and Siamese sculpture. To Oct. 28: Exhibition by Russel Cheney. Oct. 10-30: Stencil reproductions of Renaissance textiles by John S. Sargent.

**BOSTON, MASS.**  
Museum of Fine Arts—Oct.: Permanent collections; prints by old and modern masters. **Doll & Richards**—Oct.: Selected etchings.

**HINGHAM CENTER, MASS.**  
Print Corner—To Oct. 13: Tenth Anniversary Exhibition; well-known prints since 1924.

**PITTSFIELD, MASS.**  
Berkshire Museum—Oct. 5-31: "Art in Industry" from College Art Association and Berkshire County Manufacturers.

**WILLIAMSTOWN, MASS.**  
Williams College—To Oct. 13: Paintings and drawings by Marion Huse.

**GRAND RAPIDS, MICH.**  
Grand Rapids Art Gallery—Oct. 3-Nov. 7: Exhibition of International Deaf Artists (Roerich Museum).

**MUSKEGON, MICH.**  
Hackley Art Gallery—Oct.: Antique Bulgarian folk embroidery (Roerich Museum).

**KANSAS CITY, MO.**  
Kansas City Art Institute—Oct.: Traveling water color exhibition (Cleveland Museum of Art).

**ST. LOUIS, MO.**  
City Art Museum—Oct.: 29th annual exhibition of paintings by American artists.

**MANCHESTER, N. H.**  
Currier Gallery of Art—Oct.: Oils by the late Mrs. Lela Cabot Perry; water colors, Reynolds Beal; colored linocuts; photographs of mediaeval architecture.

**MONTCLAIR, N. J.**  
Montclair Art Museum—Oct. 3-29: American sculpture; paintings by Hobart Nichols and Chauncey F. Ryder; flower paintings; small canvases by notable present-day painters.

**NEWARK, N. J.**  
Newark Museum—Oct.: Modern American paintings. Oct. 7: New acquisitions from the Public Works of Art Project.

**SANTA FE, N. M.**  
Art Museum—Oct.: Exhibitions by Myrtle and Wilfred Stedman, Helen PerLee Lumpkins and Stuart Walker; water colors, Victor Higgins; paintings by Ernest Thompson Seton.

**TAOS, N. M.**  
Heptagon Gallery—Oct.: Work of Emil Bisttram, Dorothy Brett, Andrew Dasburg, Victor Higgins, Eleanor Kissel, Ward Lockwood.

**ALBANY, N. Y.**  
Albany Institute of Arts—Oct.: Early American bottles and flasks; Mexican arts and crafts; paintings by Paul Sample and J. Daniel Myera.

**BUFFALO, N. Y.**  
Albright Art Gallery—Oct. 4-28: International Exhibition of Theatre Art.

**ELMIRA, N. Y.**  
Arnot Art Gallery—Oct.: Work of Elmira school pupils.

**NEW YORK, N. Y.**  
Metropolitan Museum of Art (5th Ave. & 82nd St.)—Oct.: German 15th and 16th century prints; recent accessions in the Egyptian department. **Argent Galleries** (42 West 57th)—To Oct. 20: Exhibition by the Cysan artists.

**Brunner Gallery** (55 West 57th)—Oct.: Paintings and sculpture by old masters. **Ralph M. Chait** (600 Madison)—Oct.: Selected examples of Oriental art. **Leonard Clayton Gallery** (108 East 57th)—To Oct. 15: Exhibition of the Haden Etching Club. **Contemporary Arts** (41 West 54th)—To Oct. 11: Group exhibition, "Sailing, Sailing." **Downtown Gallery** (113 West 13th)—To Oct. 14: Hamilton Easter Field Collection. **Durand-Ruel Galleries** (12 East 57th)—To Oct. 15: Selected French paintings.

**Ehrlich-Newhouse Galleries** (578 Madison Ave.)—Oct.: Old Masters and contemporary art. **Ferargil Galleries** (63 East 57th)—Oct.: Group of paintings by Homer, Ryder, Luks, Hopper, Bredin, Luciani, Curry, Benton, Wood, Sample, etc.; garden sculpture. **French & Co.** (210 East 57th)—Permanent exhibition of antique tapestries, textiles, furniture and works of art. **Grand Central Galleries** (15 Vanderbilt Ave.)—To Nov.: Annual Founders Show. **Jacob Hirsch** (30 West 54th)—Oct.: Exhibition of fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

**Kleemann Galleries** (38 East 57th)—To Oct. 15: Paintings by American artists; new etchings and drawings. **Theodore A. Kohn & Son** (608 Fifth Ave.)—To Oct. 15: Panels in fresco, Olle Nordmark. **John Levy Galleries** (1 East 57th)—Oct.: Old English landscape painters. **Macbeth Gallery** (15 East 57th)—To Oct. 15: "A Re-Discovered Hudson River Painter, Nelson A. Moore." **Metropolitan Galleries** (730 Fifth Ave.)—Oct.: Paintings by Old Masters; portraits by American artists. **Mich Galleries** (108 West 57th)—To Oct. 15: Selected American paintings. **Montross Gallery** (785 Fifth Ave.)—To Oct. 6: Paintings and drawings by Fuji Nakamizo. **Museum of Modern Art** (11 West 53rd)—To Oct. 7: Public works of art project. **National Arts Club** (15 Gramercy Park)—Oct. 25-Nov. 22: 29th annual exhibition of books of the year. **Old Print Shop** (150 Lexington)—To Oct. 13: Early Views of American colleges. **Public Library** (42nd St. & 6th Ave.)—To Nov. 30: Prints and drawings for prints; recent additions. **Salmagundi Club** (47 Fifth Ave.)—Oct. 19-Nov. 2: Annual Exhibition of pencil drawings, etchings, lithographs and black and whites. **Schulthels Galleries** (142 Fulton St.)—Permanent: Exhibition of art by American and foreign artists. **Jacques Seligmann** (3 East 51st)—Oct.: Contemporary American artists; old masters. **E. & A. Silberman** (32 East 57th)—Oct.: Old masters and objects of art. **Weyhe Galleries** (794 Lexington Ave.)—Oct.: Graphic art by American and foreign artists; drawings and water colors. **Whitney Museum of American Art** (910 West 8th St.)—Oct. 2-18: Paintings, prints and sculpture.

**POUGHKEEPSIE, N. Y.**  
Lueky, Platt & Co.—Oct. 13-20: First Exhibition of Dutchess County Artists.

**SARATOGA SPRINGS, N. Y.**  
Skidmore College—To Oct. 4: Five Yaddo artists. Oct. 8-15: Student exhibit.

**STATEN ISLAND, N. Y.**  
Staten Island Institute of Arts—Oct.: Staten Island architects.

**YONKERS, N. Y.**  
Yonkers Museum—Oct. 14-Nov. 5: Jewish Ceremonials Exhibit.

**CLEVELAND, O.**  
Cleveland Museum of Art—To Oct. 28: Humor in prints. Oct. 3-28: Peasant Embroideries—Greece and Asia Minor.

**COLUMBUS, O.**  
Columbus Gallery of Fine Arts—Oct.: Paintings by Glenn Mitchell; etchings, Walter E. Tittle; handwoven coverlets and early American furniture. **Little Gallery**—Oct. 7-21: Water colors of Labrador and Nova Scotia by Mabel Mason DeBra King.

**TOLEDO, O.**  
Toledo Museum of Art—Oct. 7-28: Painters' Memorial Exhibition; paintings by Mary Arnold.

**PORTLAND, ORE.**  
Portland Art Association—To Oct. 18: Arts and Crafts Society of Portland. Oct. 6-23: Oregon Society of Artists. Oct. 13-Nov. 15: Small paintings by Rockwell Kent.

**PROVIDENCE, R. I.**  
Rhode Island School of Design—Oct. 3-30: Annual Exhibition of American Paintings.

**BUCK HILL FALLS, PA.**  
Buck Hill Art Association—To Oct. 15: Pennsylvania landscape artists—Garber, Redfield, Yates.

**NEW HOPE, PA.**  
Independent Gallery—Oct. 2-29: Paintings by the Independents. **Phillips Mill**—Oct. 6-Nov. 4: Annual Fall Exhibition.

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**PHILADELPHIA, PA.**

**Pennsylvania Museum of Art**—To Oct. 20: Still life exhibition. To Oct. 24: "The Romantics and Realists," Delacroix, Gericault, Daubigny, Corot, Millet, Courbet, Barye. **Artists Club**—Oct. 12-Nov. 9: 41st Annual Exhibition. **Boyer Galleries**—To Oct. 10: Paintings by young Philadelphians. To Oct. 17: Etchings by Arthur B. Davies. Oct. 3-24: Sculpture by four Philadelphians.

**PITTSBURGH, PA.**

**Carnegie Institute**—Oct. 18-Dec. 9: 1934 International Exhibition of Paintings.

**SCRANTON, PA.**

**Everhart Museum**—Oct.: "Our Government in Art" (oils and water colors of the P. W. A. P.).

**CHARLESTON, S. C.**

**Gibbes Memorial Art Gallery**—Oct. 20-Nov. 5: Twelfth Circuit Exhibition (Southern States Art League).

**MEMPHIS, TENN.**

**Brooks Memorial Art Gallery**—Oct.: 150 years of American Art (Ehrlich-Newhouse Galleries); art of Mickey Mouse (College Art Association).

**FORT WORTH, TEX.**

**Museum of Art**—To Oct. 7: Alice pewter by Mrs. Fred Stockdale. Oct. 12-13: Second Annual Open Air Exhibit.

**HOUSTON, TEX.**

**Herzog Galleries**—Oct.: 18th century English portraits; antique perfume bottles.

**SAN ANTONIO, TEX.**

**Witte Memorial Museum**—To Oct. 15: Photograph Exhibit of Theatre Art from the International Exhibition of Theatre Art.

**APLETON, WIS.**

**Lawrence College**—Oct.: Plant forms in ornament; prize competition exhibition of the Chicago Society of Etchers.

**MILWAUKEE, WIS.**

**Milwaukee Art Gallery**—Oct.: Portraits by Sandor von Endrey; history of German architecture; early American furniture.

**CASPER, WYO.**

**Casper Fine Arts Club**—Oct. 8-30: Pueblo Indian painting.

## Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

**Los Angeles, Cal.**

**LOS ANGELES MUSEUM**—14th Annual exhibition of Water Colors, at the Los Angeles Museum, Oct. 12 to Nov. 11. Closing date for entry cards, Oct. 4. Closing date for entries, Oct. 6. Open to all artists. Media: water color and pastel. Awards: \$100 purchase prize for eastern artists and members, \$50 and \$25 open to members only. Address for information: Los Angeles Museum, Exposition Park, Los Angeles.

**PRINT MAKERS OF CALIFORNIA**—International Exhibition, at the Los Angeles Museum, March 1 to 31. Closing date for entries, Feb. 7. Open to all artists. No exhibition fee. Media: all graphic media except monotypes. Awards: gold, silver and bronze medals. Address for information: Ethel B. Davis, Sec'y., Print Makers Society of California, 45 S. Marengo Ave., Room 13, Pasadena, Cal.

**Washington, D. C.**

**CORCORAN BIENNIAL**—14th Biennial Exhibition of Contemporary American Oil Paintings, at the Corcoran Gallery of Art, March 24 to May 5. Closing date for entries, Feb. 26 in New York; March 4 in Washington. Open to all American artists. Media: oil paintings. Prizes: William A. Clark prizes of \$2,000, \$1,500, \$1,000 and \$500, with Corcoran medals. Address for information: C. Powell Minnigerode, Director, Corcoran Gallery of Art, Washington, D. C.

**SOCIETY OF WASHINGTON ARTISTS**—44th Annual of the Society of Washington Artists, at the Corcoran Gallery of Art, in January. Closing date for entries not decided. Open to all American artists. Exhibition fee, \$1 for non-members. Media: oils and sculpture. Awards: bronze medals for sculpture, figure composition, landscape and still life. Address for information: Lucie B. Hollerith, Sec'y., 808 Seventeenth St., N. W., Washington, D. C.

**Detroit, Mich.**

**MICHIGAN ANNUAL**—Annual Exhibition for Michigan Artists, at the Detroit Institute of Arts, Nov. 13 to Dec. 16. Closing date for entries, Nov. 2. Open to residents and former residents of Michigan. No exhibition fee. Media: oil, pastel, water color, etching, drawing, lithography. No prizes. Address for information: The Secretary, Detroit Institute of Arts.

**New York, N. Y.**

**AMERICAN WATER COLOR SOCIETY**—88th Annual Exhibition of the American Water Color Society, at the Fine Arts Building, Oct. 26 to Nov. 18. Receiving date for entries, Oct. 17. Open to all artists. Exhibition fee for non-members, \$1 per picture. Work must be delivered by exhibitor or his agent. Media: water color and pastel. Awards: Silver Medal, Griscom \$150 Prize, Osborn \$150 Prize, Zabriske \$250 Prize. Address for information: Exhibition Secretary, 215 West 57th St., New York.

**NEW YORK WATER COLOR CLUB**—Annual Ex-

hibition of the New York Water Color Club, at the Fine Arts Building, Spring of 1935. Closing date for entries not decided. Open to all artists. Exhibition fee, \$1 for each painting, 50c for each black and white. Media: water colors, pastels, etchings, lithographs, block prints, drawings and monotypes. Awards: not decided. Address for information: Frederick T. Weber, Sec'y., 257 West 86th St., New York.

**SOCIETY OF AMERICAN ETCHERS**—19th Annual Exhibition, at the National Arts Club, Nov. 28 to Dec. 26. Last day for entry cards, Oct. 20. Closing date for entries, Nov. 3. Open to all American etchers. Media: only metal plate (as etching, drypoint, aquatint, mezzotint). Exhibition fee, \$1 from non-members. Prizes: Mrs. Henry P. Noyes \$50, Kate W. Arms Memorial \$25, John Taylor Arms \$25. Address for information: Miss Margaret B. Hays, Assistant, Round Hill Road, Fairfield, Conn.

**Philadelphia, Pa.**

**PENNSYLVANIA ACADEMY OF THE FINE ARTS**—130th Annual Exhibition of Oil Paintings and Sculpture, at the Pennsylvania Academy, Jan. 27 to March 3. Closing date for entries, Jan. 5 for paintings; Jan. 3 for sculpture. Open to all American artists. Media: oils and sculpture. Prizes and awards: Lippincott and Mary Smith prizes, Temple, Beck, Sessan and Widener medals. Address for information: John Andrew Myers, Sec'y., Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts., Phila.

**PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS**—33rd Annual Exhibition of the Pennsylvania Society of Miniature Painters, at the Pennsylvania Academy of the Fine Arts, Nov. 4 to Dec. 9. Closing date for entry cards, Oct. 6. Closing date for entries, Oct. 20. Open to all artists. Media: original miniatures not before shown in Phila. Awards: Society's Medal of Honor, D. J. McCarthy Prize of \$100. Address for information: John Andrew Myers, Sec'y., Pennsylvania Academy, Broad & Cherry Sts.

**PHILADELPHIA SOCIETY OF ETCHERS**—8th Annual Exhibition, at the Newman Gallery, Dec. 1 to 25. Closing date for entries, Nov. 10. Open to all artists. Exhibition fee for non-members, \$1. Media: lithographs and works in metal plate media. Address for information: Hortense Ferne, Sec'y., Fuller Bldg., 10 South 18th St., Philadelphia.

**PHILADELPHIA WATER COLOR CLUB**—32nd Annual Philadelphia Water Color Exhibition, at the Pennsylvania Academy of the Fine Arts, Nov. 4 to Dec. 9. Closing date for entry cards, Oct. 8. Closing date for entries, Oct. 10 for out-of-town, Oct. 13 for local. Open to all artists. Media: water color, pastel, black and white, drawing. Awards: \$200 Philadelphia Water Color Prize, Dana Medal, Eyre Medal, Pennell Memorial Medal. Address for information: John Andrew Myers, Sec'y., Pennsylvania Academy, Broad & Cherry Sts.

**Portland, Ore.**

**PORTLAND ART ASSOCIATION**—3rd Annual Jurless Exhibition, at the Portland Museum of Art, Nov. 11 to Dec. 2. Closing date for entry cards, Oct. 15. Closing date for entries, Nov. 1. Open to all artists. Exhibition fee, \$1. Media: painting, sculpture, graphic arts, original designs. No jury. For entry blanks address: Anna B. Crocker, Curator, Portland Art Association, West Park & Madison Sts., Portland, Ore.

## Pencil Sketching Contest

Each year the Joseph Dixon Crucible Company, working in co-operation with Scholastic, the National High School Weekly, sponsors the Scholastic-Eldorado Award, a national competition in pencil sketching. No restrictions are placed on subjects for the pencil sketches, the competition being concerned solely with imagination and ability in drawing, and "with the need for a wide range of fine pencils such as is supplied by the Eldorado Palette." Last year more than 11,000 entries were received from high school, trade school and other art students.

The 1934-35 competition, which will be judged late next spring, has been made even more attractive to students. In addition to numerous cash prizes, each award will entitle its winner to an emblem in the form of a pin or watch charm, in gold or silver, depending on the ranking of the award. The primary object of these competitions is to encourage students to study art. Much emphasis is placed on the fact that students contemplating non-artistic careers would be better professional or business men through acquiring a knowledge of art. For additional information address B. B. Watson, Federal Advertising Agency, 444 Madison Ave., New York City.

## Far Eastern Art

The Friends of Far Eastern Art, a newly formed organization, will hold its first exhibition in the Art Gallery of Mills College, in California, where it will show nine tons of rare and priceless Chinese art, beginning Oct. 10. This exhibit will consist of four stone lions, the largest of which weighs five thousand pounds and is dated around 150 A. D. There are six lions similar to this in existence, some of them still standing in their original places in Shantung province, China, where they guard the entrance to old family cemeteries. The one at Mills College comes from the Fogg Museum, where it has stood for a number of years as a loan from a Dutch dealer.

The second piece of sculpture, also from the Fogg Museum, is a winged, fantastic dragon-like animal of stone. Rows of these winged creatures are believed by the Chinese to form spirit paths to the entrance of the graves of their ancestors. The third Fogg piece is a large fantastic head cut from living rock and dated in the seventh century. From the Detroit Institute of Arts will come a huge torso of a Buddhist deity of the seventh century—a statue of unusual interest to students of archaeology because it is said to show very clearly the transition from highly stylized statuary to naturalistic representation.

## Metropolitan Lecture Program

The autumn program for the Metropolitan Museum's educational work has just been issued in booklet form. Many changes are noted this year. Hereafter the program, instead of appearing once a year, will be published in three sections—autumn, winter and spring—and instead of containing general statements about the several courses of gallery talks and lectures, will contain detailed calendars of them, with their subjects, times and speakers. This innovation in addition to giving more specific information and being a most definite invitation to attend, will enable the museum to introduce a far greater flexibility and timeliness into its education work than was possible with a once-a-year program.

In the courses themselves perhaps the most important change has been the introduction of free gallery talks for the public every day in the week during term time except on Mondays and Fridays, the two pay days. There are at least two of these talks every day, at 11 A. M. and at 3 P. M. Two of these series of free gallery talks will be devoted to an exposition of the collections, and a third series will have to do with particular topics, so that people who so desire may acquire a more detailed acquaintance with the collections.

## An "Expressionist Group"

The Uptown Gallery of the Continental Club, 249 West End Avenue, New York, is holding an exhibition of paintings by an "expressionist group." Represented are: Milton Avery, Gershon Benjamin, Pino Janni, Harrison Knox, Yankel Kufeld, Marcus Rothkowitz, Geri Pine, Louis Harris, Otto Botto, Adolph Gottlieb, Helen West Heller, Louis Schanker and Vincent Spagna.

Besides the group event there is also a one-man showing of oils and pastels by Pietro Lazzari, an Italian artist, who has rubbed shoulders with Marinetti and the futurists, fought through the world war, sat in on the genesis of the Mussolini regime, earned his living as a sketch artist in Parisian cafes and as a dockhand in French seaports. For the past five years he has wandered over America studying the life and the times.

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## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



### WOMEN'S ACTIVITIES

National Director: Florence Topping Green,  
104 Franklin Avenue, Long Branch, N. J.



## AMERICAN ART AND THE WOMEN OF AMERICA

### NATIONAL ART WEEK

American Artists Professional League chapters all over the United States are joining in the interesting plan to celebrate National Art Week from November 5 to 12, a project that will give art and artists an opportunity.

Both President and Mrs. Roosevelt are in sympathy with the plan and a communication has been sent by the editor of this department to Mr. Edward Bruce, of the fine arts advisory committee to the Treasury asking for his co-operation.

It is advisable also for the League to secure the aid of the General Federation of Women's Clubs, for its nearly three million members will surely make a brilliant success of this affair. Mrs. Harold Dickson Marsh was able to talk personally to Mrs. Grace Morrison Poole during the state convention in Oregon. Mrs. Poole said that of course she could not speak for the General Federation as a whole, for such projects would have to come up in the form of resolutions and be passed by the entire board, but, as Mrs. Marsh remarked, Mrs. Poole is a marvelous woman and a most outstanding person, and in a letter she said: "The General Federation is always sympathetic to any movement fostering the cultural life of our country. I shall try to give National Art Week publicity through our magazine and in my letters to clubwomen."

Reports are coming in from all of the states regarding plans for the observance of this occasion, which will bring art to the people. Miss Louise Orwig, the new A. A. P. L. chairman for Iowa, is very enthusiastic. She has co-operated with Mrs. P. B. Broxam, director of radio broadcasts of Station WSUI and a program has been arranged for November 5, 3:30 to 4:00, on "American Art." Miss Orwig and Mrs. Henry Taylor, chairmen of art and fine arts of the General Federation, will speak, and Grant Wood will also give an address. Miss Orwig mailed 850 notices to artists of note, A. A. P. L. members, club presidents and chairmen, entitled "General Notice to Club Women Over the State." It reads:

"The American Artists Professional League, organized to work positively and impersonally for contemporary American art and artists, with Mrs. Florence Topping Green as National Director of Women's Activities, has suggested that the second week in November be made a National Fine Arts Week in which

attention will be given to art interests of all kinds. It is suggested that clubwomen all over the United States join in making this week a grand success by holding exhibitions, any kind that the club can handle, including paintings, etchings, sculpture, pottery, craft work, etc. Hold them in your museums, club rooms, libraries, schools, stores or private homes. Have many clubwomen appointed as hostesses of art for the week and stress the activities in newspaper publicity. Have art supervisors arrange school work for exhibition, thus bringing out the best art in your community schools. Ask your local artists to exhibit their work. Place art works on display in store windows. Have art programs, impromptu talks, etc. Films are distributed by the Metropolitan Museum of Art, of New York, by the Art Institute of Chicago, and the University Film Foundation of Cambridge, Mass. Have art publicity in your local papers that week, stressing American artists and their work. The magazine, THE ART DIGEST, devotes two pages in each issue to the activities of the American Artists Professional League and stresses the work of the women as most important to the success of its undertakings."

Miss Orwig also plans an excellent art contest for Iowa artists to be held in the Little Gallery, Cedar Rapids, Iowa, with prizes of \$50, \$30 and \$20.

Mrs. James Bertram Hervey, the new A. A. P. L. chairman for Pennsylvania, presents elaborate plans, which include the following statement by Governor Pinchot sent to all newspapers: "All Pennsylvanians are urged to co-operate in the movement sponsored by the American Artists Professional League to set aside the second week in November for the study of Fine Arts. This movement to develop an appreciation of the work of American artists should have our whole hearted support. More popular interest in the work of our own artists will aid in the development of our latent talent and the broadening of our national life. It will be as much in your own interest as in the interest of our artists if you will co-operate with the American Artists Professional League in its plans for Fine Arts Week."

Mrs. Hervey sent a letter to all club leaders in the state containing a complete plan for the

[Continued on next page]

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A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

### NOTES ON ART CLASSIFICATION

By H. A. SAINT-AMAND

When man became "conscious" and when "vision" took place, everything was presented to him as a very complex affair. It was then that his eyes and associated senses of perception (touch, etc.) were developed. His drawings were *analytic*. He did not try to be literally representational or to fuss about details. Whether they were a form of writing or not, the accurate visual imitation of the original as possible appearance was not the chief end. Omission of certain details of *surface* appearance, light, shade, color, etc., was made. The omissions went on until a mere outline of the object completed the representation of a mammoth by Cro-Magnon man. Whatever was shown was emphasized at the expense of characteristics left out. He transcended the limits of perspective, opacity and so forth. It was a language of form—a clear mental image.

**ABSTRACTION** (synonyms: related, extraction, separation).—An abstraction is the operation by which our mind, after distinguishing the differentialities of an object, separates from the others one of these different characteristics and considers it, isolated, as a thing in itself.

When I consider the white of a lily, my mind makes an abstraction.

The name of *abstraction* is given to the

quality, or the character, that the mind has, separated in that way, and so to speak, "realized" or converted into an entity. The color is an abstraction. We see that *abstraction*, in this last sense, is a correlative expression of the word "ensemble" or "whole," since the *idea* that it expresses is ascribable and related to *one* thing, separated from this *ensemble* or *whole*. In forming and creating abstractions we discover the relationships and connections of similarity of likeness which exist between objects. We elevate and raise ourselves to the notion or knowledge as to what is common and general to each of them. This is what is called "generalization" in psychology.

In this step in concept formation, one must put into one class all the objects having like or common qualities.

All human knowledge has abstraction for its foundation.

Because of this faculty of our mind have come into existence not only the most elementary and simple reasoning, but logic, language, and science.

The capacity for abstraction elevates the culture of the mind. Man departs from and moves ever further away from the primitive state to a degree related to the importance of the part that abstraction plays in his ideas, in his language, and in his ways of visual representation.

### NATIONAL ART WEEK

[Continued from page 30]

week enclosing the Governor's message and a copy of a resolution supporting the affair which was endorsed by the Resolutions Committee and which will be presented by Mrs. Hervey to the delegates of the State Federation when they meet in convention in October.

C. Valentine Kirby, head of art education in Pennsylvania, sent the following to all district and county superintendents and supervising principals: "The American Artists Professional League is sponsoring a Fine Arts

Week Nov. 5 to 12, inclusive. This project is supported by organizations of the General Federation of Women's Clubs in Pennsylvania. Dr. James N. Rule, Superintendent of Public Instruction in Pennsylvania, heads the list of honorary chairmen, which includes such notables as Mayor Moore of Philadelphia, and Judge Trexler of the Superior Court of Pennsylvania. Club women will present art programs of various kinds; big department stores will display window exhibitions and it is suggested that old prints, illustrations of old and

[Continued back on page 23]



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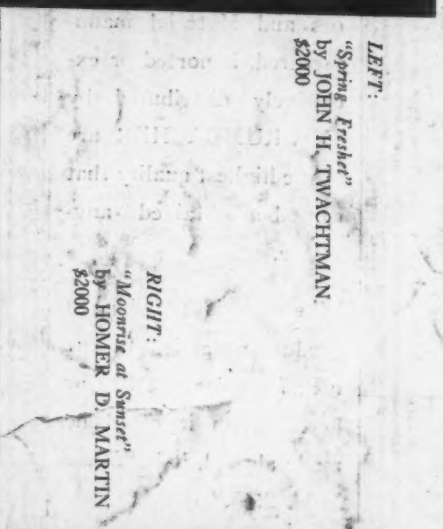
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